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LONDON LIFE

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INCORPORATING THE TATLER

Could be the busiest week so far this autumn, if you want to do everything. Civic-minded sightseers, or those who like a parade, will congregate this Saturday along the route of the Lord Mayor's Show procession which starts at 11.26 am in the Guildhall Yard and ends at 2 pm at Mansion House. Ludgate Circus, Fleet Street, Law Courts and Victoria Embankment are on the route. . . . Swingers will be going along to Louis Brown's new club, Samantha's, a psychedelic discothèque (*London Life* reveals some of the new tricks inside).

Opera and ballet lovers will start putting on the style again for Covent Garden – the opera season opens on Friday 11 November with a revival of last year's *Simon Boccanegra* starring Tito Gobbi, and the ballet season begins next Tuesday with a triple bill that includes the first performance of *Apollon Musagète*, music by Stravinsky, choreography by Balanchine.

Christening

The daughter of Princess Alexandra and Mr Angus Ogilvy will be christened Marina Victoria Alexandra at the Chapel Royal, St James's, next Wednesday – there are some refreshing pictures of the young family inside. Art lovers will be wandering into the Arts Council Gallery in St James's Square to see the exhibition by six modern Swedish artists organised by the Moderna Museet, Stockholm; playgoers will have a look at Harold Fielding's new musical *Man of Magic* (next Tuesday, Piccadilly), which is all about Houdini, had a distinguished creative team and brings back the joyous Stubby Kaye to the scene.

A thriller

Film lovers must be content with only two openings – both on Thursday 10 November. One is *The Quiller Memorandum*, set in Berlin, the other *Seconds*, a thriller. And the charitable will rush along to the Park Lane Fair, in aid of the Forces Help Society and Lord Roberts Workshops. It's at the Piccadilly Hotel next Tuesday from 11.30 am. Celebrity hunters will be rewarded as well, if they drop by.

WHAT'S IN LONDON LIFE

Ro (pictured here by Allan Ballard) is a young Cockney model on the way up. She has been speaking to three leading models to find out what makes a girl get all the way to the top – Page 14

Princess Alexandra, her husband and family, have been photographed by Cecil Beaton in charmingly informal surroundings. Pictures that show a new freshness in Royal photography – Page 12

David Hicks, one of Britain's foremost interior decorators, next week publishes his views in a new book. What he thinks of modern designs and his plans for the future – Page 24

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A telephone connected to the grave told him a sweet and terrible secret

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INSIDE LONDON LIFE

Josef von Sternberg, who brought **Marlene Dietrich** to fame, is in London to launch his autobiography *Fun In A Chinese Laundry*. **Mrs Barbara Castle** has been presented by **David Goodman** with a portrait of herself. **Brian Close, Ken Barrington, Jim Laker, Harry Secombe, Roy Castle** and **David Frost** were in a Lord's Taverners team which joined in a gun and limber race against teams from HMS *Arethusa* at the Grosvenor House. Author **Arthur Koestler** gave the lecture at the Annual Gathering of Mensa in London. **Constantin Silvestri** conducts the Bournemouth Symphony Orchestra in front of the **Queen** and **Prince Philip** at the Albert Hall on Tuesday 22 November. Racing Driver **Keith St John** has signed a deal which he thinks makes his firm the largest door-to-door supplier of paraffin in London. The Institute of Contemporary Arts, whose chairman is **Sir Roland Penrose,** still needs a very large sum of money to complete and run its new centre designed by **Jane Drew** in Carlton House Terrace. **Lord Alexander of Tunis** hands over the first part of a £250,000 British Heart Foundation Appeal to save blue babies to the Great Ormond Street Hospital on Wednesday 16 November. **Count** and **Countess Bertil Bernadotte** have passed on to New York after spending a few days in London on private business.

RENATO CIMATTI, the owner of El Cubano's, thinks he may have shot the largest stag of the season on a stalking trip in Galloway three weeks ago.

"The antlers are 40 inches long," says Mr Cimatti, "which makes it the largest stag I have ever shot." (The normal length is between 30 and 34 inches.) He goes stalking about seven or eight times a year and shoots 40 or 50 deer.

"I only keep the best heads," he explains, "which I either put on my wall at home or in one of my restaurants." Mr Cimatti lives in a converted church hall in Chelsea, where he has more than 40 heads on the wall. In his restaurants he attributes the heads to personalities of the moment. You can see heads of stags supposedly shot by Adolf Hitler, Harold Wilson and Goering, among others.

Dame Marie Rambert has revealed her secret – the name of her male guest dancer to join Maryon Lane in the forthcoming season. It will be Christopher Gable of the Royal Ballet.

Noel Woodall, one of the country's top autonumerologists, has just published a Who's Who guide to unusual number plates – about 3,000 in all. Among them are DOB 1, belonging to the Duke of Bedford; TEN 66, belonging to Mr E Morphy of Bury, Lancs; PRO 1 for Mike Williams-Thompson, the chairman of a public relations firm; and POT 80, which adorns the car of Mr Herbert Dady, a Newcastle potato merchant.

Rosemary Nicols, the 25-year-old singer and actress who has been chosen to play one of the leads in *Fiddler on the Roof*, which will open at Her Majesty's Theatre

in February, is coming to the West End for the first time. She is appearing regularly on TV and is on a five-year Hollywood contract. "Funnily enough," she says, "I've never been to Hollywood, or America at all. I've done most of my filming in Yugoslavia."

Sir Arthur Bliss, Master of the Queen's Musick, and Yehudi Menuhin have both given manuscripts to Mr Jack Morpurgo, Director of the National Book League, who is organising a sale to help pay off the £250,000 debt on its building in Dover Street, Mayfair. The sale will be on from Monday, 28 November, to Friday, 2 December. Sir Arthur has given the manuscript of *Fanfare*, which he wrote for Princess Margaret's wedding.

Pauline Wallis, the owner of the Casanova Club in Berkeley Street, who was reported to have gone to Vietnam on Sunday, 30 October, was still in London last week. "I was called back from the plane," she said, "because my mother has not been too well. But my luggage has gone, and is now in Bangkok. Oh yes, I'm still going, and I'm going to do stories and pictures for the *Irish Times* in Vietnam, Bangkok, and Calcutta. I shall then have a holiday in Kashmir."

Two live fish have been seen in the floating dock at Chelsea. This is believed to be the first time that fish have been seen there for many years. Local inhabitants are taking this as an encouraging sign that river pollution is growing less. "We shall be getting out our salmon rods soon," says Mrs Geoffrey Chapman, who lives on the houseboat *Trafalgar*.

The film Banning, *with Robert Wagner and Jill St John, will contain the largest and most valuable collection of modern sculpture ever seen in a film. Valued at nearly £1,000,000, it includes works by Rodin, Henry Moore, Giacometti, and Matisse.*

The Royal National Lifeboat Institution had to postpone its Mermaid Ball due to be held at the Painters' and Stainers' Hall on Friday, 4 November. Now it will be held on Monday, 28 November. Mrs Susan With, the organiser of the ball, said that the tickets had not sold very well at all for the Friday. "It is because the hunting season has started now," she explained, "and people like to go off for the weekend." They hope that the ball will raise the £750 needed for a new inshore rescue boat.

The Arts Council are exhibiting the work of six contemporary Swedish painters at their St James's Square Gallery until Saturday, 10 December. The oldest artist, Lindell, is 46, and the youngest, Jan Manker, is 25.

This could be the brewers' answer to empty pubs. A German inventor is reported to have patented a device that "attaches to a TV set and contains a beer barrel." Now switch on the Froth Report.

Ronald Dickens, Pageant Master for the Lord Mayor's Show on Saturday, 12 November, is doing the job for the second consecutive occasion. He designs the floats and co-ordinates the whole effort. In the past he has dealt with themes like aluminium, paper and printing, and fruit. This year the theme is foreign earnings. "I think there is greater gaiety, a clearer story and lots of interest," he says.

Knightsbridge shoppers may find that the 354-capacity car park under Cadogan Place, Chelsea, is open in time for their Christmas shopping, although the opening is not scheduled until 4 January.

Caryl Stockham, sculptress and mother of three, who lives in a studio flat overlooking Battersea Park, reports that the bust business is booming. "Lots more people seem to want busts done of themselves and their children," she says. Most of her work is

done with children – "they are terribly difficult because they won't sit still. I spend half my time chasing them around the studio" – but she is also much in demand for adults. She is working on Ronnie Scott, Brian Poole, Anita Harris, Count Simon de la Bedoyere, and Samantha Juste. The children's busts cost about 50 guineas, and adults a bit more.

Bernard Levin, who has recently written about his fear of spiders, should be delighted. A society – the British Aracnological Society – has just been set up to study them.

Rudyard Kipling's Rolls-Royce was withdrawn from the Sotheby's vintage car auction at Earl's Court on Friday, 4 November. The present owner, Mr R C V Weston, was forced to take it out of the sale because an overhaul was not finished in time. Now it will go up for sale next summer. Kipling bought the car, a Phantom I, in 1928 for £2,833 18s 6d. When the car is sold it will have with it the original letter which Rolls-Royce wrote to Kipling stating the price of the car.

FOR ROBIN DOUGLAS-HOME THAT OLD BLACK MAGIC...AGAIN

MR. ROBIN DOUGLAS-HOME is chasing dreams in the West End again. For a minimum of three months, the debonair nephew of Sir Alec is back on familiar ground, playing cocktail piano in a club again . . . the Society, in Jermyn Street. He is obviously glad to be back, and hoping to recapture the sweet rapture of the late 'fifties, when he set the late-night tone.

How does it feel? "Well . . . good, I suppose," he said on his opening night, as he played soft standards, and worried mildly about the noise from the air conditioning, and the faint strains of the band filtering through from the restaurant.

His style

He feels there is still a night-life slot for his style of music, despite the crushing predominance of beat and the frenzied pop. "After all," he says, "most people may not listen, but a night-club pianist is really a wastepaper bin for people's moods, feelings, sadness and forgotten dreams." He is fully aware that he caters for an age range from 28 upwards, but reckons there are enough of these, and discerning younger elements, to sustain his market.

Inevitably, in the best Sinatra tradition, he was playing for the cluster round the baby grand, while the chatter and laughter rang from the parties scattered round the Zodiac cocktail lounge. And perhaps he was playing just for himself. Eyes closed, shoulders hunched in the immaculate blue suit, sensitive fingers splayed over the keyboard as he ran through the progressions of standard numbers, like *Laura, I cover the waterfront, Moonlight in Vermont.*

Then the gradual return to his surroundings as the last notes fade, the almost-automatic sideways stretch for a French cigarette, and a sip of his champagne cocktail.

Perhaps, because of his absence from a West End piano, and over-anxiety about his "come back," he fluffed the occasional note in his earlier numbers. But by late evening, he had mastered this, and was playing in the relaxed style that used to woo the diners and still the conversation at the Berkeley.

Romance

He stopped doing this in 1958, coincidental with the King of Sweden categorically ending his romance with Princess Margaretha. Now he is back, with this outlook: "It's still a marvellous feeling to play the piano for people who enjoy what you're doing. It's a two-way thing, and this makes it worth while. I just want to keep doing this now.

"I am quite certain there is a great market for this kind of music that isn't being catered for. Everybody is mesmerised by the swinging young, Sibylla's and mini-skirts. They forget there must be thousands of people with more money than the swinging young, between the late '20s and '40s, and if they go to the young shrines to beat stuff, they feel rather out of it, and consider themselves spectators rather than participants."

The future? "Ideally, it is to continue doing what I am doing, and instead of taking young women out to expensive dinners I have to pay for, I now have the privilege of sitting at a piano and getting paid for it, and meeting lots of people who come in and enjoy what I am doing."

This buoyant optimism does not come through, however, when he is at the piano. There seems to be an ineffable sadness about Robin Douglas-Home. But perhaps that is symptomatic of sensitive men who play blues in the night.

BACKGROUND

SPORT

FORMER National Hunt jockey Tim Brookshaw, told he would never walk or ride again, is back in the saddle. Tim was paralysed from the waist down after a heavy fall at Aintree in 1963. Since then it has been a courageous struggle to defy doctors' predictions and pessimism.

At the weekend, the champion jockey of 1958-59 rode across his farm at Lostford Manor, Tern Hill in Shropshire, almost 100 per cent fit. During the previous week he had joined the North Shropshire Hunt for its first meet of the season. "I'll stay out with the hunt until I fall off," he said. He rode for three hours – and did not fall off.

Most people who saw Tim ride last week knew of the agony behind it. When he broke his back he was confined to a wheelchair. "The surgeons said I would never leave it, either," Tim, told *London Life*. "But my own doctor was more optimistic. His faith in me kept me going.

"At first I couldn't feel a thing. But I was determined to walk again, no matter what happened."

Regular exercise at home with ropes, and four weekly visits to the physiotherapy unit at the local hospital gradually brought feeling back into his legs. Soon he could walk with the aid of sticks, then shakily without them. He first mounted a horse last year by pulling himself up on ropes, hand over hand. His resilience could hardly be more dramatically demonstrated as he rode with the hunt.

"I never really thought about not riding again, I always thought I would. I would like to race again, but under National Hunt rules that is impossible. You have to be in perfect shape."

A fund was set up for Tim Brookshaw, and another for paralysed jockey Paddy Farrell. It collected £47,000 from sympathetic racing fans throughout the country. Brookshaw also received a heavy fan mail, once reaching 84 letters in one day.

Then in 1964 he competed in the "Wheelchair Olympics" for disabled people, in Tokio. His event: weight-lifting.

What was the biggest difference his handicap had made to him. "I'd say that, before, my wife couldn't catch me – now she can."

NIGHT LIFE

BY the end of the month, announcement of a new night-club on the London scene is expected. It is to be opened by the American female impersonator Ricky René. And the premises he has secured are the Covent Garden ex-warehouse which until recently was known as Annie's Room, and was a jazz club run by Annie Ross.

Ricky René has moved in and is, at the moment, supervising extensive renovations and redecoration. In the words of a friend: "He's spending like there's no tomorrow." It will be very lush-lush and, among other attractions, have a sunken glass dance floor, lit from beneath.

Unlike some other European capitals, London has never been able to offer the curious a particularly wide variety of female impersonation. There are a number of drag acts around, some very good. But one usually has to scamper around pubs and lesser known clubs to find them. In fact, until Mr René's venture materialises, the field is held, and well held too, by Mr Danny La Rue, whose Hanover Square club collects a splendid and star-studded clientèle.

Whether there is an interest wide enough to support a rival club, remains to be seen.

SHOW BUSINESS

AFTER five months of delicate, protracted negotiations, the Pye Record company agreed to release singer Anita Harris for a three-year worldwide contract worth 2½ million dollars with the American CBS recording company.

This week on the stage of the London Palladium – where she is appearing until 10 Dec – she signed the contract that makes her one of the highest-paid female singers in the world. And probably the most international; for CBS are programming release of her records in multi-lingual form in 15 countries.

Not surprisingly, the 23-year-old artist said she was "thrilled to bits." Seven years ago she was ice-skating at her local rink in Bournemouth. Then she was a dancer before, two years ago, being discovered as a singer when she appeared in *On The Braden Beat* on television.

The fact that Pye acquiesced to the demand by CBS for their singer would appear to give the proceedings an effortless, simple air.

In fact, it was nothing of the kind; and the man taking the credit for side-stepping the usual legal tussles in matters of this nature, is her manager Mike Margolis.

Basically, Pye have given up Anita Harris for nothing. Neither the singer, her management nor CBS have paid Pye for the loss of the potential money-spinner she is. It seems the affair has been ruled by goodwill, an unusual commodity to find in show business finances.

Explained Margolis: "CBS never approached Pye for Anita; it was left to us, her management, to do it. The trick is to get the release when re-assigning the artist. In this case she is completely free from Pye for this tremendous contract which will send her voice all round the world."

Margolis first approached Pye earlier this year when Anita was applauded by the critics for her act at the Palladium in May. Eight record companies got on to Margolis with new, tempting offers. "CBS came up with the best one," he said. "This company has a much better programming system. They tend to promote a star by image building, not as Pye do, by adjusting to current trends like, for instance, Tamala or ballads. Tony Bennett and Frank Sinatra have this continuous image. The Pye policy was too restrictive."

Margolis added: "At the first approach to Pye there were voices of dissatisfaction. In the final analysis, Pye managing director Louis Benjamin disagreed most. Then we dealt with Les Cox who handles that side of the business. Pye were naturally somewhat distraught to let her go.

"But their policy and scope is not that of CBS and they could offer nothing like this contract. They could have refused to release her. But after all, they are human, and realised this would further her career – recording companies are quite good in this respect."

Anita Harris is widely known on the Continent, and has her own television show in Italy. According to Margolis her fan mail reaches 250 letters a week.

CBS are not slow to move. Before Christmas they will bring out an Anita Harris LP, EP and single.

"It was a long wait," said Anita, "and I thought Pye would never release me. They have been very good to me, but this contract is so important."

LAW

SHOULD the police stop any driver and order him to take a breath test against alcohol? The Law Society thinks not. In a letter to the Home Office and Ministry of Transport, Sir Thomas Lund, Secretary-General of the Society, protested about Clause 2 (1) (A) of the Road Safety Bill which gives policemen powers to compel drivers to have these tests where he suspects the driver of "having alcohol in his body."

The Bill is awaiting its second reading in the Commons. Sir Thomas was not expressing a personal criticism, *London Life* learns, but was instructed by the Law Society Council to voice their fears.

They are that this provision gives police unnecessary and dangerous power, which could be abused.

A Law Society spokesman commented: "The letter does

not complain about policemen taking tests, but urges that they should first strongly suspect the driver has an excess of alcohol over the prescribed limit.

"I mean, the Home Secretary didn't intend the police to rush up to and accost drivers by taking random tests. It seems the Bill is badly worded, and the Law Society, a responsible body of lawyers anxious to protect the liberty of the subject, want this clarified. It may be an error in drafting."

Sir Thomas pointed out the Council were not condoning drunken driving, which they wanted stamped out. But it was important for a policeman to make sure the motorist's behaviour was suspicious.

"In this case, however, the terms of the clause in the Road Safety Bill give too wide a power. You, as a motorist, can be stopped coming out of the pub and given a test. You might have had a bag of crisps and a tonic water for all that the police know."

A Home Office spokesman said: "The letter is being considered in the normal way. Breath tests have always been a controversial issue."

BOOKS

SINCE the squabble which split the hitherto peaceful Romantic Novelists' Association, writers who produce books about love will be pleased to know that calm is once more restored.

When Denise Robins (150 novels) resigned as president she was promptly replaced by Mary Burchall. Others who left were the three vice-presidents, Barbara Cartland (100 novels), Mr Alex Stuart and Miss Dorothy Black.

Reason: the executive committee resisted their proposal to drop the name "romantic" in their title, and broaden the scope of the association by admitting writers of all kinds of novels.

"This has not affected the association," chairman Sylvia Thorpe (15 historical novels) said at her flat. "We're not folding or anything. Everything will go on as before."

The association has 130 writing members, with 80 associates. Full members pay a subscription of three guineas a year, and they are ruled over by a committee of 12. Their advantage is contact with publishers and agents, and encouragement of first novels – romantic, that is.

They also sponsor various prize-winning awards, the most important of which is the Major Award. "We are proud of launching new writers," says Sylvia Thorpe.

But to Barbara Cartland and Denise Robins, reform was desperately needed. Miss Cartland explained: "Times have changed, but the association hasn't. Romantic is a word that is out of date – it fails to attract writers. Those of us who resigned thought it a good idea to bring in all sorts of writers, not just those who write romantic fiction. It would help many more young novelists who find it terribly difficult to get published.

"Anyway men who write love stories think it rather soppy to be called a romantic novelist. Unfortunately, this association is full of middle-aged ladies who sip tea and munch buns. They like their tea and buns."

Miss Cartland is now searching for a man – to form a new society of novelists. "I'm too busy myself with lecturing three times a week and writing, but I think a man should organise something. The problem is finding the right person."

Sylvia Thorpe added: "We were sorry to see them all leave, but they were just not in sympathy with the feeling of the membership. We offered to hold a meeting to discuss their proposal but Denise Robins and the others would not consider it. The census was that they would not have got support – all our members want to keep the name as it is."

And as for middle-aged ladies and tea and buns: "Of course we like to socialise as much as possible. Writers tend to work alone most of the time and it is good for us to get together and talk shop."

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ARRIVAL PLATFORM

By SHEILA FITZJONES

Stories for the Lyons den

Tea with Sylvie Lyons at the Westbury. She is the wife of top New York columnist Leonard Lyons and they are over in London interviewing stars and personalities and gathering stories for Lyons Den – the column that appears each day in the *New York Post*. This is syndicated to over 100 other newspapers and is probably the most widely read piece of journalism in the world.

She told me that her husband is always encouraging her to help him dig out stories – "he's always saying that one writer in the family isn't enough. I also write magazine features, but Leonard says I don't do enough – he wants to be like Colette's husband and lock me in a room with a typewriter till I produce the goods. His views on what a person's working output should be are rather exaggerated too! He himself works an 18-hour day, six days a week."

From sick satire to politics

Breakfast with Tom Lehrer who is in London on holiday – and it was refreshing for once to meet a man who has made hit records and who has by choice retired into virtual obscurity. Seven years ago he was labelled "master of sick satire," and his ghoulish songs, like *Masochism Tango* and *The Old Dope Peddlar*, were the favourites of the Princess Margaret set.

"Then, until last year, I made no public appearances," he says. "People were always coming up to me and saying that they thought I was dead.

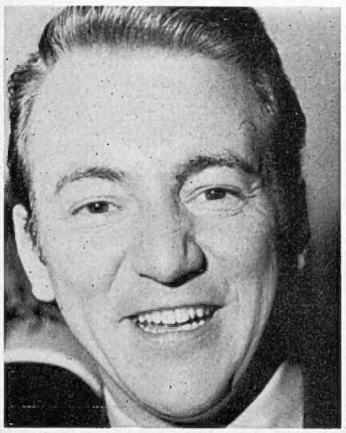
"Show business was fun for a while – the same as playgrounds are fun for a seven-year-old. Now I'm a serious full-time lecturer in political science at the Massachusetts Institute of Technology. If people ask me to perform on TV shows, I'm flattered. But I've positively no ambitions to make a come-back. The past is the past – and it was fun."

New York seems so old-fashioned . . .

Doreen Chu was born in Shanghai, went to college in America, and is now a script-writer for NCB's early morning show *Today*. She is in London with a 30-strong *Today* television team at the invitation of the British Government to make five two-hour long programmes on the English scene. And her particular pigeon is – you've guessed it – Swinging London! She seemed amazed when I queried if the Americans were not yet bored with the subject.

"We are fascinated," she assured me. "I know our magazines have covered the subject pretty fully – but the American public still wants to see more. I spent today just walking around the Kings Road. It's extraordinary, all your secretaries look like models. We think we dress wildly in New York, but it's all staid and old-fashioned compared to what I have seen today."

Darin has learnt humility



Five minutes alone with American singer Bobby Darin – when I went to a crowded Press reception, given to welcome him to London. He has just arrived here to start work on a picture. "It's called *Stranger In the House*. I'm to play a rather evil sort of fellow in flashback – they tell me it is type-casting! Geraldine Chaplin and James Mason are in the picture – so I hope it will do my film image a power of good." I asked him to comment on his favourite saying of seven years ago – which was "I'm going to be a legend by the time I'm 25." "Well, I'm 30 now – and twice seven years wiser than I was at 23.

"Now I'm concerned with perfecting my technique. I've done several things in the past that I haven't been happy with, and I've learnt to have a certain amount of humility. My main trouble was that I became a star too quickly."

JAM TOMORROW

weekly traffic service

As the Edgware Road flyover ploughs its way onwards towards completion, certain complementary redevelopment schemes have made traffic circulation even more arduous than before. The northern carriageway of a new link road from Lisson Street to Marylebone Road has already been built, and the southern carriageway is under construction. A pedestrian subway beneath Marylebone Road near Conway Street will also be started shortly.

As a result of these undertakings, the northern carriageway of the new link road has been closed to traffic moving westwards; **Lisson Street** between **Marylebone Road** and the link road is closed to southbound traffic; **Marylebone Road** between **Harcourt Street** and **Lisson Street** has a one-way flow from north-east to south-west, and a small section of **Marylebone Road** between **Harcourt Street** and **Cosway Street** has been closed altogether. The GLC estimate that these measures will last about six months.

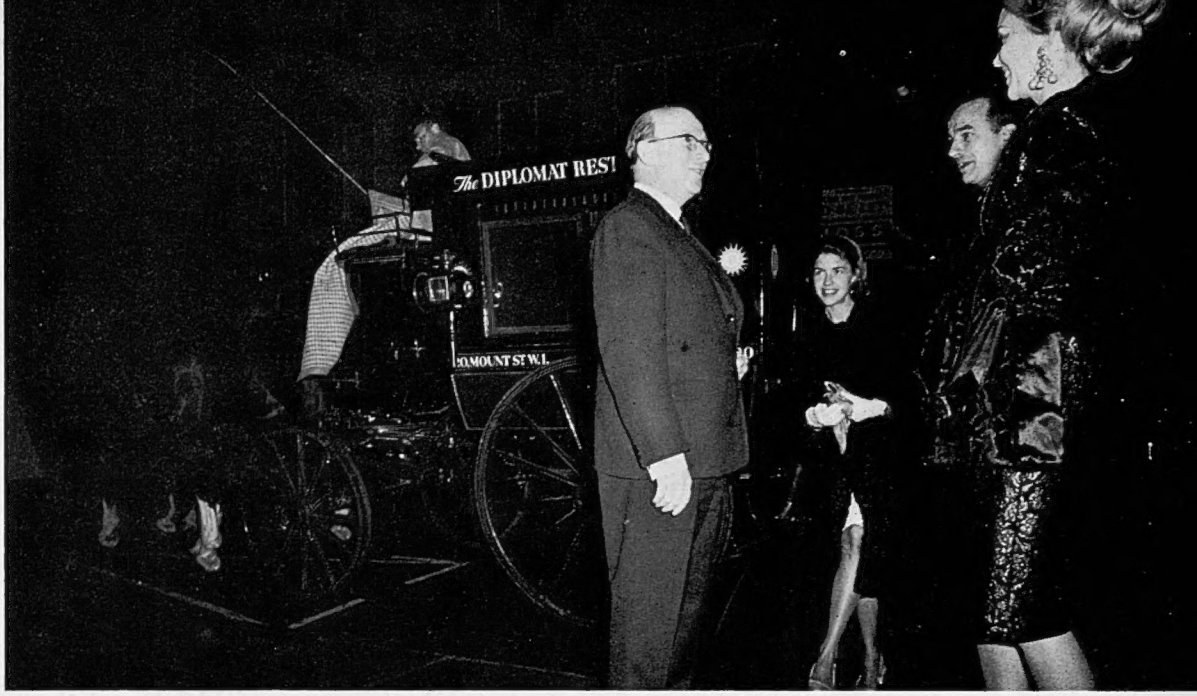
South of the river, bridge reconstruction has led to the closure of **Tennison Road**, SE25; all traffic has been diverted along alternative routes. Sewer works in **Peckham Road**, SE15, between **Bellenden Road** and **Camden Grove**, are currently causing delays; and some of the turns off the road have been temporarily banned.

North of the river, road reconstruction is being carried out on **Harrow Road**, W2, between **Bishops Bridge Road** and **Ranelagh Bridge**; westbound traffic is delayed during peak traffic hours.

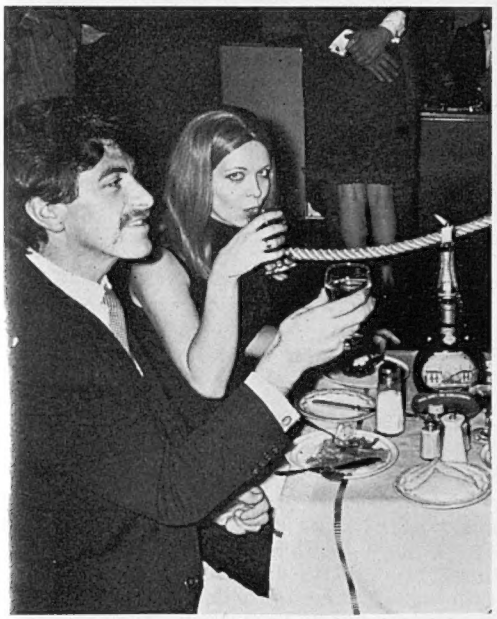
Finally, an encouraging word from Mrs Barbara Castle, speaking at the luncheon of the Federation of Coated Macadam Industries, "Despite our economic difficulties we are expanding expenditure on roads faster than any other sector of public expenditure. But I am still not satisfied . . . As our economic situation allows I shall fight my corner for an increasing share."

THE WEEK

Hallowe'en . . . and trotting through Mayfair in a coach and pair-in-hand. That was part of The Week in London Life!

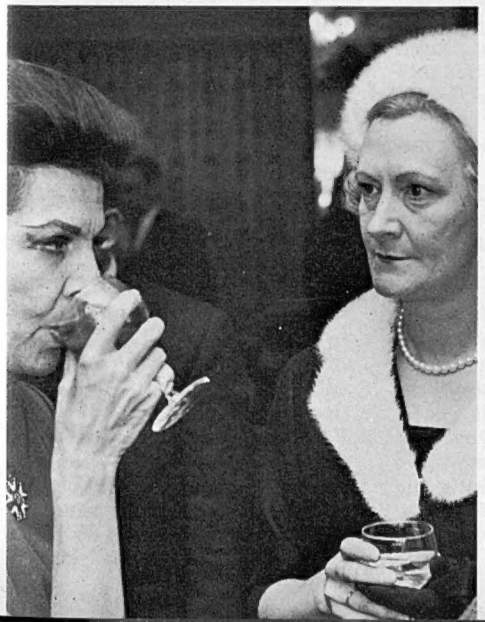


Right: Your carriage awaits, Madam. Adding that elegant touch to dining out . . . The Diplomat Restaurant. Now they run a personal coach-and-horse service from front door to Mount Street!



Above: Miss Ann Cossart and escort, winners in the *London Life* Balloon Contest, dine out as our guests at the Blue Angel. Earlier they saw *The King's Mare* at the Garrick.
Right: Miss Kirsten Greenwood at the Belgravia Young Conservatives' Hallowe'en Ball in Eaton Square.

Above: Mrs Edward Barett at the Eaton Square cocktail party in aid of the Soldiers', Sailors' and Airmen's Families Association.



Above: Welcoming the High Commissioner for Ceylon and his wife to their reception in the Royal Suite of the Royal Garden Hotel . . . the South Vietnamese Ambassador and his wife.
Left: Jacqueline Susann, author of *Valley of the Dolls*, and Zalia Thomas at a reception in the Café Royal to introduce her book over here.

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DAVID WYNNE-MORGAN

MR George Brown, one of the most unorthodox and controversial Foreign Secretaries of our era, certainly made a forceful impact on the party given by the Belgian Ambassador for Prince Albert and Princess Paola, surely the most beautiful Princess in Europe, on her visit to London last week.

The ambassador's social secretary must have been delighted. Princess Margaret and Princess Alexandra were there and the Queen popped in for a few minutes just before midnight. Every embassy in London was represented and it was as glittering an occasion as London is likely to see this winter season.

Mr George Brown may not be a diplomat of the old school, but he is certainly aware of the importance of poise to the holder of his high office. It was the sheerest bad luck that he should have tripped and fallen over at such an august gathering. His personal Press adviser at the Foreign Office told me that the tragedy of this would be if people jumped to the wrong conclusions. "They would be completely wrong," he said. "I met Mr Brown after the party and we worked late. Unfortunately," he added "there are special reasons why I cannot comment any further on this matter. However, Mr Brown certainly did not hurt himself."

Poor Mr Brown is certainly accident prone. On this occasion, however, he carried it off with magnificent aplomb. One of the guests at the party told me: "He did not seem in the least put out and never batted an eyelid."

Passion play

Oberammergau, the Passion play that has been performed by the villagers of the tiny Bavarian village of that name every 10 years for the past three centuries, is to be staged at the Odeon Cinema, Hammersmith, on 9 February for a week and subsequently at leading provincial cities throughout Britain.

I have been investigating how this amazing deal came to be signed up and who are the men behind it. The Oberammergau Passion play has been the centre of much controversy in recent years and has frequently been criticised for being anti-Semitic.

Bandleader

Theatre critic Robert Muller said of the 1960 production: "The mass hysteria and bloodlust loosed upon the stage in this re-telling of the story of Christ, could only have been conceived and interpreted by the citizens of a province which is the proud cradle of Nazism and the Third Reich."

The company promoting the production in Britain is Dunedin Productions, whose chairman is Phillip Solomon, theatrical agent and controlling shareholder in Radio Caroline. The actual deal was handled on his behalf by NEMS Enterprises, whose boss is Brian Epstein of Beatles fame, while it was signed on their behalf with the European Show Company in Munich by bandleader Vic Lewis, another director of NEMS.

I find it fascinating that all three of these gentlemen are Jewish. Of course, in these days of squeeze the Beatles are not making the impact they were, the pop radio stations are in danger of being closed down, while name bands are also engaged in a bitter battle for survival.

I am informed, however, that all anti-Semitism is being omitted from the British production. That should make the crucifixion scene a little difficult to stage.

The Bobsleigh Ball at the Savoy is one of the gayest social occasions of the year, with big parties the order of the day. In fact, at this year's gathering at the Savoy last week, there was only one table for two people – a booking the organisers do not normally allow. This was taken by Paul Getty, the man whom others say is the richest man in the world and who personally admits to being one of the most careful. He arrived with his legal adviser Mrs Lund.

Half-way through dinner the raffle-ticket sellers came to his table. Mr Getty looked in his wallet. A whispered conversation with his partner and she looked in her handbag. The tickets were finally purchased.

And who do you think won the six bottles of whisky?

Mr Getty was taking no chances. When he left shortly after midnight he was followed by two waiters carrying the bottles in their arms. He personally supervised the stowing of them in the back of his American car.

Helicopter

I have a tiny country cottage in the Cotswold village of Lower Swell, which is a strictly agricultural community. Last Sunday, I had a spectacular guest for tea, Mr Robert Pilkington arrived in his own helicopter which had been used in the new James Bond film and still bore its Japanese markings.

He dropped it down on the lawn outside as casually as parking a Mini. Ten minutes later an infuriated farmer hammered at the door, glared at Mr Pilkington as if he was something from outer space and announced he would hold him responsible for every stillborn calf in his herd. There is now a sign at the farm entrance: "Helicopters will be prosecuted."

Ronnie Corbett, the diminutive foil to Danny La Rue in his night-club show, had a nasty moment last week. They were auctioning a racehorse at a charity party at the Hilton. When the bidding got to £1,500, he got a puff of smoke in his eye which he rubbed vigorously. The auctioneer announced a bid of £1,600. It was 30 seconds that must have seemed like 30 years before another bidder came forward and the yearling was finally sold for £1,800.

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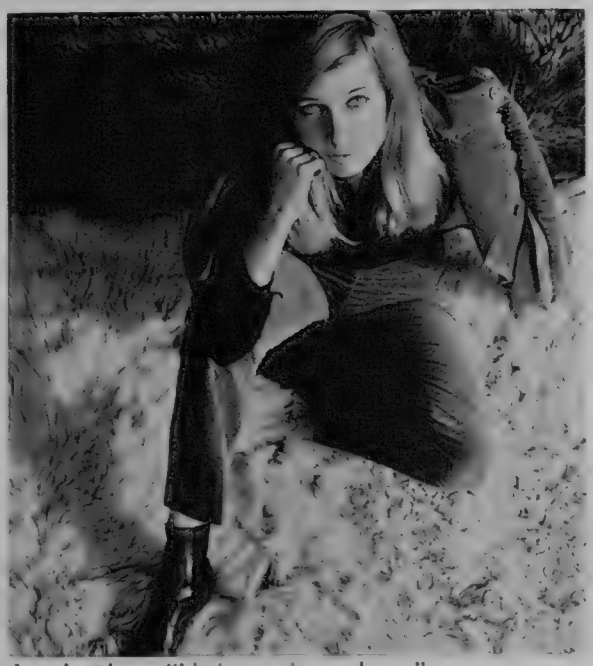
CHANGING STYLE OF BEATON THE MASTER . . .

THE new freshness in Royal photography has allowed the other side of Cecil Beaton's art to be revealed, as in these pictures of Princess Alexandra, her husband and family. Beaton, master of the regal pose, is thrilled about it. "I have always taken informal, natural pictures during my session with the Royal Family, but very often I have found that the formal ones were chosen and consequently my pictures have received criticism from the Press – which I think has been perfectly justified. This time I made a conscious effort at informality and I am very pleased with Princess Alexandra's choice. The more informal the better, I think. I did take some formal pictures at the same time – with her in a tiara, you know – but they won't be released until much later."

This photo-session, in the grounds of the Ogilvys' home, Thatched House Lodge, Richmond Park, lasted nearly eight hours, says Beaton. The reason for the session was the christening of their baby daughter Marina Victoria Alexandra at the Chapel Royal, St James's on 9 November. These snaps, with papa looking after the lad, James Robert Bruce, as he climbs trees and kisses his baby sister, and mother cradling the baby, are just the sort of souvenirs any happy family would cherish. "There is definitely a new trend in the air," says Beaton.

"IT IS ONLY YOUR FACE AND BODY THAT MATTER. YOU COULD

Of the 10,000 models clamouring for work in London, there are only a few who make it. They are the cream, the beautiful girls who possess that indefinable extra. But how difficult is it for a model to succeed? MICHAEL VESTEY discovered an 18-year-old, intensely ambitious young model and led her to three girls who epitomise life at the top, models who have no illusions about their work. What they say gives some clue to the problems of those who will never find the glamour they believe exists, and of those few who will . . .



Jane Lumb . . . "I hate wearing make-up"

THE AGONY AND THE ECSTASY OF THE MODELLIN

VANITY, for the Queen in Grimm's legendary fairy tale, meant gazing at the mirror and asking: "Mirror, mirror on the wall, who is the fairest of them all?" For a queen of a different sort in 1966 – top model Celia Hammond – vanity is lost to over-indulgence before that telling glass. "I hate looking at my face in the mirror – and yet I have to spend half the morning in front of it," she says. Grimm's Queen, of course, adored titillating her egoism; modelling's queen is sick of it.

She gave that answer to my question: What do you dislike most about modelling? And she followed up with the remark: "I always seem to be putting on make-up, so carefully, every day – I'm nearly going potty after six years of it."

"It's that bad is it," asked Ro. Ro is an 18-year-old embryonic model from Highbury, whom I introduced to Celia for the successful model's views on her profession. For an hour they talked at Celia's large, dimly lit flat in Maida Vale; from modelling schools to fees, from photographers to competition, this was the gamut of conversation.

Ro's huge, startlingly brown eyes studied the face of a girl who for six years has been in the top five of her career; wondering, like most girls: Could I be as good? Is her face so different? Oh, what has she got? Whatever it is, Celia has it.

Serious

She told Ro (Ro is short for something, I couldn't ascertain what; her surname is Dominguez): "Models are getting younger and younger. We are too old at 26 – even 23 is old for a model now." Celia looked serious for a moment, mindful of her age.

"The only reason top models of 26 and 27 are still there is because no one else has come up. It's almost unheard of for a model to stay successful for six or seven years."

At such an unwelcome portent, Ro's pale, high-cheekboned face dropped slightly. She has been a model for only four months. Already, in that time, her career suffered a small setback. Her agency, run by photographer John Cowan, was just folding.

"I bet he's upset," said Celia.

"Yes, he is. But it's the squeeze. It seems to be affecting everyone. Also people won't accept a photographer with his own agency – you've got to be one or the other."

To help Ro find out what modelling is really like, Celia imparted her recipe for staving off her greatest problem, boredom. For two or three months, she says, she gives up modelling altogether. "I go away, abroad, or out of London. Not only do I get bored with modelling, but if you stay around too long, people get bored with seeing you. I take a long holiday every so often."

And then she added: "I've been bored with modelling for ages. But I can't really think of anything else I would like to do. I mean, years of just standing there pulling faces can be very soul-destroying. It makes a change, though, going to America; that's a help."

Unlike her contemporaries, Celia would not leap into films. "I think I would hate it. For one thing, I couldn't do it; and for another, film people aren't my sort of people. I like modelling people, although occasionally you meet those who haven't made it and who are rather bitchy."

Celia Hammond's climb to the top was not as effortless as some think. "Oddly enough," she told an attentive Ro, "my face was too unusual, and no one liked it at all. After 18 months of getting nowhere, I was on the verge of giving up – I was so depressed. I had been to all the photographers and fashion houses; it was terrible."

First break

Then came that magic break. She said: "Norman Parkinson used me for a job and he liked me. Parks is fabulous for girls just beginning – he's given so many their first break. You see, he likes unusual faces."

Ro thought for a moment about her own face. Unusual it is, almost bird-like; compare it with a hawk. Ro wanted to know what happens when a face is known.

"It's a big con, really. Two weeks before, everyone hated you – clients, photographers. But because, quite suddenly, someone used you, the change is fantastic. Then you are wanted. When I started they all told me I was no good. They said with a fat snout like mine I'd never get anywhere. They said, forget it. Suddenly, after a bit of work, they all said how good I was. You just don't know."

Celia, green-eyed and child-looking, said she knew of girls who, after six years, were still tramping around with their composites – "thinking one day it is going to happen for them. I feel so sorry for them."

Listening, Ro might have felt a twinge of self-identification. She thinks it is all going to happen. And looking at her modelling pictures, so vastly different from the black-haired, toothy, real-life girl, there is no reason to suppose it will not. As yet, the harrowing acerbity that scores from disillusionment has not entered her hopeful life. Celia Hammond, well-off, successful, was not to open the shutters and let it flood in, despite her honest criticisms of modelling.

Ro told Celia: "John Cowan is always telling us what to be careful of in modelling – he's very good like that. He gives us money to live on too, when payments are slow. I think I know what is bad in the business."

"Yes," said Celia, "but the hair-line between the successful and unsuccessful model is so fine. There is so little to choose between them. It isn't even if a girl is pretty and photogenic – but often a har-

Ro with Celia Hammond . . . "Models are getting younger"

GAME . . . .

mony between the model and photographer. I know girls like myself, who are bottom-heavy and yet are successful models.

"It is not true to say you have to have 34 hips or Twiggy legs. About four or five models in the so-called top ten have 37 hips. Preferable it may be to have the right measurements, but it is not going to stop you if you don't."

Ro, who has not been through a modelling course, asked: "Are courses any good?"

"They are important if you are a show model: in fact, a must. But it can't really teach you how to do make-up – you learn that yourself."

Fashion show

Celia was living with her parents when she first embarked on the road to fame. "No one helped me; but fortunately I was not in the position of girls who have rent to pay and food to find. I don't know how so many girls get by – some only do the odd fashion show here and there."

Ro: "I don't know how they do fashion shows. I couldn't."

Celia: "A show model vegetates and rots. If I had to do shows I would give up modelling. They lead a terrible life."

Money. A successful model earns 8 guineas an hour, or 40 guineas a day. In America, which is rapidly scooping up many of London's 10,000 models, payments are £100 a day. "To earn really good money you have to work nearly continously," Celia told me. "It's awful sometimes – you are afraid to take a holiday in case you never get back in. This doesn't happen now, but I know less successful models feel this."

Celia was recently ill with anæmia, caused by lack of sleep, under - nourishment through snatching snacks without good meals, and hard work. "I gave up modelling for three months for a good rest. The trouble was I didn't eat properly, just munched sandwiches. You've got to organise yourself completely – you cannot afford to be ill."

As we left, Celia said to Ro, with characteristic charm: "Remember, don't let it get on top of you. And the best of luck."

Ro was impressed by her meeting with Celia Hammond. "I think I'm getting the picture," she said. "I want to be as good as her. I want to be the greatest, man."

Ro is a Cockney, who flavours her talk with American slang. Thus: "Celia's a gas, I dig 'er. Fancy she being on the scene for so long, man."

To complete her education in the subject, I also took her to see Sandra Paul and Jane Lumb, two immensely illustrious models. First, Sandra Paul – tall, beautiful, and the 27-year-old wife of *London Life* columnist David Wynne-Morgan. At her newly decorated house in Drayton Gardens, Sandra met Ro. "'Allo," said Ro, slightly awe-stricken. Sandra Paul was a slightly legendary figure in her life.

For Sandra, her beginning was different from Celia's. "For the first few weeks I got a couple of jobs; and then by accident – somebody was sick – I did an urgent picture for *Vogue*. They liked me, and once you have a picture of yourself in print, they will start using you after that. That is when the breakthrough comes."

Ro, sipping a glass of wine, interjected: "I'm doing something for a magazine. Will that help?"

"It will help enormously. Most fashion magazines pay badly – about 8 or 12 guineas a session – but it is prestige work and should be done as much as possible at first. When hiring you, people want to hear what you have worked at – it is difficult starting from scratch. You have got to have perseverance until the time a photographer likes you. Some big photographers unnerve new girls – they just know what they want. Editorial on magazines like using a new face, and after that advertising follows up. Another thing: if you're unusual, people are scared to use you; they like to be safe."

More girls

Sandra spotlighted the problem of proliferating models. "It is probably harder to make it now than when I began: there are so many more girls who are trying to be models; and I would say there are 10 to 20 models in a year who are the cream."

Ro wondered if it was "who you know" that matters. "No, not really," said Sandra. "Although, the better the photographer who takes you, the more chance there is of having a rousing success."

"Is it important to be so professional?" said Ro. "Yes, very much so. People who aren't, can get by – they might get fat and still their face is wanted, and you can get away with a lot. But not always.'

Sandra Paul recognised that the only value of modelling schools was in creating or improving self-confidence. "I went to one," she said, "but it didn't help me very much."

Ro then told Sandra about her fears. "Is it disillusioning at times? I find it so. I mean, in four months I haven't been moving very fast, although I think I'm doing quite well. But when I think about it, I'm only owed about £50. How do you take your ups and downs?"

Sandra smiled; she had heard this before. "Obviously if you're broke," came her warm, soothing voice, "you get depressed. You've got to keep going and use your determination to get anywhere. And as I say, if you do one job, word gets around and you'll soon be wanted – that is, if you're any good."

Ro: "Oh, it's been going to happen for me so many times; I'm trying to get used to all the competition."

Sandra: "Well, don't worry: Celia Hammond took a long time to get started, so did a lot of successful models. If it was quick, it would be a freak business, which it is not.

Flattery

"Another thing, don't believe everything people tell you. If a photographer poses you and says 'God! You're marvellous, super! These are great!' take it with a pinch of salt. He might say you're the most beautiful girl he's ever photographed, but remember he's probably said the same to all the other models. It is merely a style of conversation; it makes you work better. But don't believe it."

Sandra said she became "frightfully depressed" when a job of hers was cancelled. "If I got the brush-off I worried that someone had a grudge against me. I said this to Bronwen Pugh, who calmly told me she got round that by going to the cinema. 'Just go to the cinema,' she said. 'And don't worry about things like that.' She was marvellous, though."

What Sandra liked about modelling was, in her own words, "the fact you can make lots and lots of money – and travel almost everywhere. What else would I have done instead? Probably gone to university. I sometimes think

Continued overleaf

Continued from page 15

The rewards are there...if the face fits

about the different life I would have led. In modelling, for instance, you don't use your brain."

Ro: "What's bad in modelling?"

Sandra: "Probably the fact that it is a shallow business and people are terribly fickle. Although, if you are successful, you don't often get involved in all the bitchiness."

Ro hastened to Holland Park, back to Agency 39, to see if there was any work available. There was none. And so it was off to see another top model: 23-year-old Jane Lumb, who lives in a sparsely furnished, capacious flat overlooking the King's Road, Chelsea. In her photographs, Jane has a sort of ephemeral look which stays with you when you see her in unadorned naturalness.

Casual dresser

Lounging about her flat in scruffy jeans and jersey, Jane confessed: "I hate make-up and having to look okay nearly all the time. Basically, I'm a casual dresser, but in modelling you have to be so presentable," she said with an agonised expression, "I much prefer slopping around in jeans all the time."

Jane's start was in commercials, by joining Pat Larthe's agency. "I did some commercials and no photographic work; the money was super. Then I went to see Jill (Rushton) at Peter Lumley's, and the following week everything was happening. The agency has a marvellous reputation: if they take you, you must be all right."

For most new models, the main problem is how to make ends meet and survive right at the start. "If you get through the first six months, Ro, you'll be all right. At first the money doesn't come along. Of course, some people are lucky – they start with a bang and have no problems. But it is better to build yourself up gradually rather than too fast. Once you're on the way, another problem is that you cannot let up at all. You have one bad picture and people say – 'oh, she's going off'."

In modelling there is neither the time nor the money for sentiment. The point is quickly reached and usually the common denominator of the point is: Is the girl good or bad? Yes. No. A girl will quickly know either way with her feelings smothered beneath the necessity for speed, budget and quick decisions. Modelling, for instance, gave Jane a complex about her teeth. "They've always stuck out slightly," she told Ro, "but I had never really thought about it much – until I became a model.

"I walked into Pat Larthe's and they said, 'With teeth like that, dear, you'll never work.' I had all sorts of worries about whether I should have them capped or chopped off or something. Fortunately, because I was under 21, my father refused to let me do that. Since I began working a lot no one has mentioned my teeth: I'm accepted and that's that – teeth an' all."

After two and a half years, Jane gives herself two more years before retiring from the fray. "You can only be successful for a short space of time. Then you are given worse jobs and it is then you get out – otherwise you end up where you started. People have a habit of remembering that you have been around a long time; and they begin looking for new faces.

Depressing

"You also start thinking of yourself as a sort of plastic clothes horse, which is very depressing." All the more so for Jane, who originally chose an academic career. She read English at Oxford for a year before being sent down. "I never did any work and I was about to change to law when it happened. When I came to London I couldn't bear the thought of being a secretary – and so I tried modelling."

Ro: "Is it better to go to Paris?"

"Yes, they rave about you over there. And the great thing is, you are paid quickly in Paris, not like here. I did a job for *Elle* magazine, where they gave me a slip of paper which I took to the cashiers to be paid immediately. I was walking around with loads of money. It was fabulous. And the agency commission is added on to your basic fee, not

Sandra Paul . . . "It's harder now than when I started"

subtracted from it. I thought they were mad and I had fiddled them."

Jane advised Ro to go now and get fixed up for the collections. Ro said she would think about it. Talking about holidays, Jane said: "You almost certainly cannot take a holiday until you are established. Even now I go away for, say, only two weeks, and on my return it takes at least a week to get back in the swing of things. You've got to take modelling seriously; there is no messing about.

"What irritates me are these deb girls who take up modelling for six months, to say they've done it. It doesn't give the profession a good name; they are just playing at it."

What does Jane dislike most about it all? "The fact that it is only your face and body that matter. You could be the most horrible, awful, stupid person underneath; you could be anybody; and yet that is not counted. It is this impersonal aspect I dislike."

What, then, do you like most about modelling? "Well, let me think. I like the money . . . and . . . er . . . the money . . . . and, well, the money. It is the money, when you think about it. I can't think of anything else. I mean, there is no glamour in modelling, despite what people think. Probably the opposite, in fact. Even flying off to the South of France isn't so hot when you have to rise early and work all day or do dawn to dusk shots."

Predictably, Jane would like to work in films. As modelling is a stepping-stone to that, she might succeed. She was once paid £2,000 for being the Dubonnet Blonde in television commercials. Ro chewed over this statement, doing quick calculations. £2,000. Not bad.

Again, Jane kindly wished Ro the best of luck and bid farewell. Ro was impressed with this trio of beauty displaying their interesting self-knowledge. "They are all gas, man," she said. "They're so nice."

We have heard about modelling from in front of the lens; but what of the photographer?

Free travel

I spoke to Terence Donovan, who, at 30, is one of London's most sought-after fashion photographers.

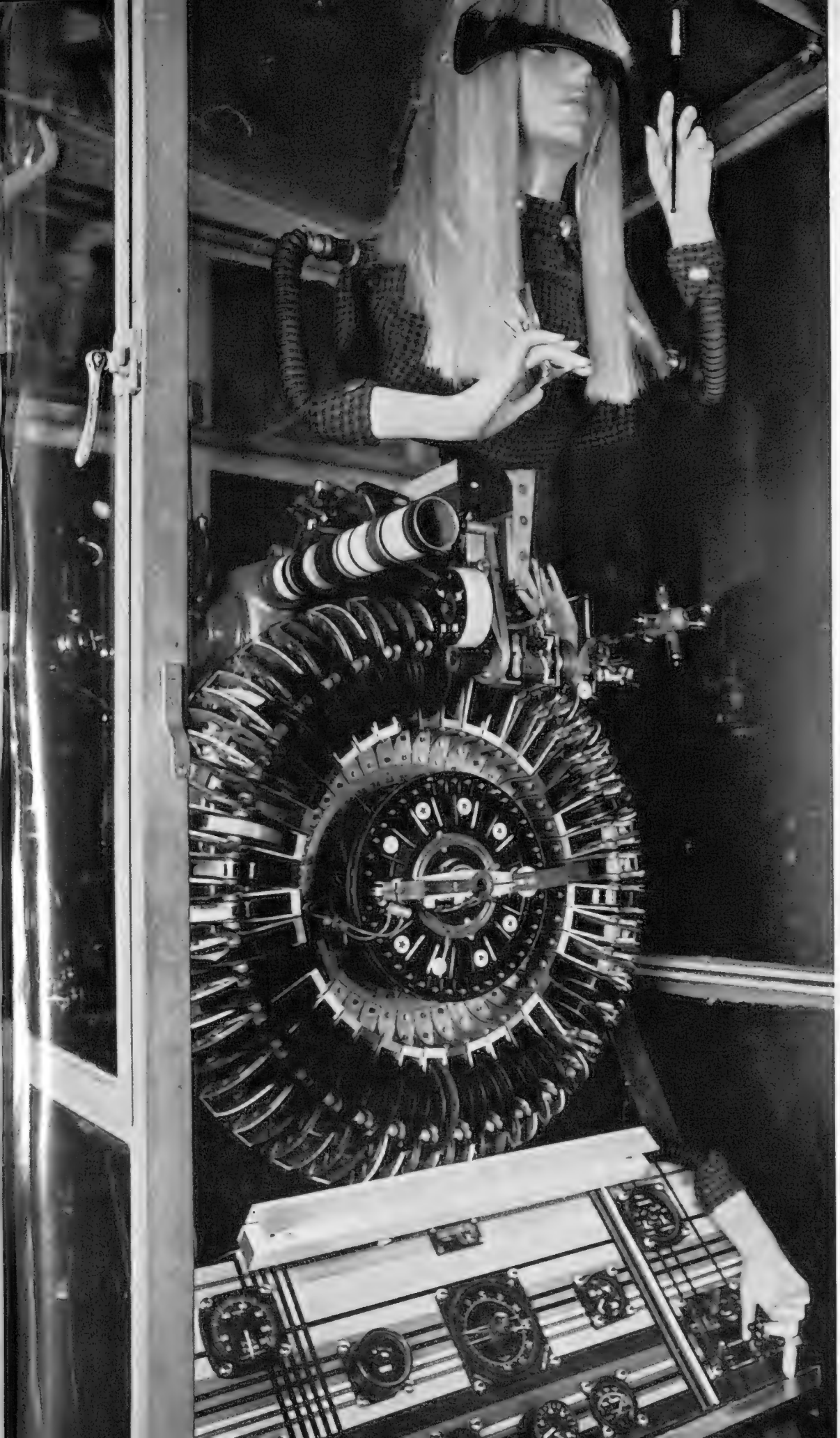
"Of course, it's hard for a model," he told me. "But there are many girls who shouldn't be in it at all. It is not glamorous, although a lucky girl can travel free and earn good money. I'm very sympathetic towards girls who don't make it, because I realise how tough modelling is. Many girls do not realise what the truth is, or what really goes on; they are not bright."

Looking ahead, Mr Donovan thinks modelling "will last as long as civilisation. There will always be a demand for models. It's tough, not easy."

Unlike many photographers, Terry Donovan leaves the client or agency to pay the model. "The system is changing in that the client no longer pays the photographer, who then pays the model – which takes months; but the model is being paid direct. This is alleviating some of their hardship, although many models are constantly broke, because of slow payment."

This, then, is the story of modelling. The rewards are there, but it will not be brainpower that brings them within a girl's reach. It will be simply whether her face and figure, over which there is little control, is considered by certain luminaries to fit their needs.

Ro is loudly confident . . .



A doll called Samantha

Brave New World is all but upon us. Last week Louis Brown added London's first psychedelic club to his discothèque empire. The club is Samantha's in New Burlington Street. "People are no longer fascinated by people," says Mr Brown. "They no longer want to ogle at girls in mini-skirts. In this new era of entertainment people want to be taken out of their minds, as if they had taken LSD. In Samantha's we create atmosphere with machines."

Samantha herself is a machine. She answers questions, and shows silent movies from the epoch of Chaplin and Buster Keaton. At certain stages in the evening she will call somebody over, and say to them: "Darling, what are you doing with that blonde over there? I thought you were dating me tonight." But if guests become overtly suggestive she is inclined to be evasive: "I'm only a machine and I must go and get oiled."

The main dancing room – the MI6 Room – rocks and sways with powerful strobe lighting, which throws malevolent screens of speckled rays over the dancers. A projector in the ceiling imprints vivid coloured slides over the contorted bodies of the music seekers. Distorting mirrors around the walls complete the unreality of the scene.

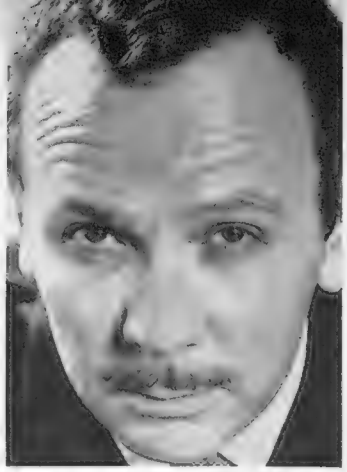
The Interpol Fondu Bar, where people can eat – if they have a mind – houses Samantha and her silent movies. Guests are seated on swings, so that stability and fixity become half-remembered dreams. The waiters are issued with Bond-type lighter guns, and all the girls are dressed in shimmering silver trouser suits. Music comes from a juke-box-packed gold E-type Jaguar and is relayed through 53 speakers.

Louis Brown – who also runs the Scotch Club, one of the localities used in the current *Dolly Story* film (see *London Life* 5 November issue) – regards Samantha's as his biggest experiment in entertainment to date. As he says: "I mean I couldn't leave London just swinging around in mid-air . . . So I've given it a push with Samantha's"

ON THE RACK

These are the people that William Gaskill of the English Stage Company castigated after their majority thumbs down to his *Macbeth*. There are some omissions from our list. D A N Jones of the *New Statesman* feels that a critic should be heard, not seen; Ronald Bryden of *The Observer* declined to be pictured because managers lean against him in the interval. But here are 11 of them, the people whose names are plastered outside the theatres when they say nice things, and who sometimes get stroppy letters when they don't. Everyone is happy again now on the English Stage Company front, but it is a storm that springs up with increasing frequency.

ALAN BRIEN, 41, has been theatre critic of the *Sunday Telegraph* since the paper's debut in 1961. He was born in Sunderland, went to Oxford. He starts to write Friday mornings at 11 when his copy is expected at two on Friday afternoon. "Journalists are trained to write at speed. Their opinion is arrived at immediately after curtain fall, just like any other theatregoer's. Audiences don't say: 'We're so sorry, Mr Gaskill, we won't clap till we've made up our mind'." Brien's view of the critic's functions: "He is like a foreign correspondent who goes off into another country and brings back a description." He added: "If you make a mystery out of what you are trying to do, you can't blame the critics for not solving it."



HERBERT KRETZMER, 40, South-African born, has been theatre critic of the *Daily Express* for five years. He recently praised *Loot* ("very much the kind of play which Mr Gaskill accuses us of not approving"). An average week involves three first-nights, and when the review is expected for the London edition, he tries to finish it by 11 pm, estimating that it takes him 45 minutes to an hour to write. He has written a personal letter to William Gaskill. "He totally misconceives the function of a critic on a popular daily newspaper . . . we provide a service to our readers by telling them if the production is likely to appeal. The critic's first duty is to himself and his own judgment, then to the reader."

FELIX BARKER, was born in London in 1917 and educated at Felsted and the Choate School, Connecticut. He became *Evening News* drama critic 10 years ago. He has written two books about the theatre, and four books on archaeology. His deadline for copy is 7 the following morning. "I think the evening critics are the best placed of anybody," he says. "One can take as long as one likes, and one has the emotional impetus coming out of the theatre and getting straight down to work. I didn't like *Macbeth*. Gaskill is completely justified in criticising my criticism. But one would feel a bit happier about it if one had praised one of his productions and he had said: 'Well, no, I don't think that production was so good.'"

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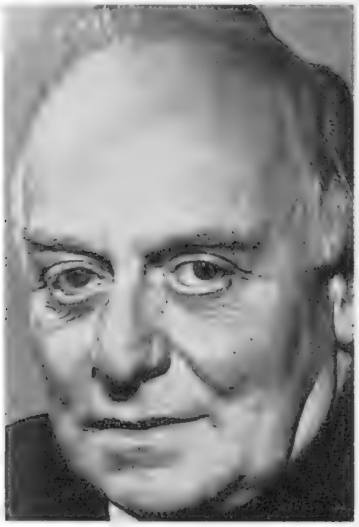
HAROLD HOBSON, 62-year-old Yorkshireman who became drama critic of the *Sunday Times* in 1947. He called *Macbeth* "fascinatingly experimental," and also praised *The Fighting Cock*. After graduating from Oriel College, Oxford, he entered journalism in 1932. "The *Evening Standard* was the only paper which had the courage to print Bill Gaskill's statement in full. I can only conclude they thought there was a lot of sense in what Bill Gaskill said. It has just shaken the critics up a bit and made them consider their positions. Critics dish it out; why shouldn't they take it."

HILARY SPURLING, drama critic and arts editor of *The Spectator*, was born on Christmas Day, 1940, in Stockport, Cheshire, educated at "dozens of schools," took an English degree at Somerville, Oxford, has been married for the last five years, and joined *The Spectator* a year ago. She says: "I quite liked *Macbeth* you know." When she has seen a play she likes time to rationalise her immediate impressions before writing. She has written that she feels the whole policy of the Royal Court is wrong, and calls the company "self-destructive" and "blinkered and unable to get on with their job."

FERGUS CASHIN, 41, Cardiff-born of Irish parents, is the gregarious critic of the *Daily Sketch*, and probably the most colourful character to grace an aisle seat. After the war, he joined the *Daily Mirror*, writing both TV and theatre criticism and remembers predicting *The Mousetrap* would not run. He scribbles on his programme, has an 11 pm deadline, goes back to the office to write his review. Cashin believes Gaskill did not write him a personal letter "because he didn't want a punch on the nose." He points out: "Critics are volunteers. We bend over backwards to encourage experiment."

B. A. YOUNG, of the *Financial* Times, was born in London in 1912 and educated at Highgate. In 1964 he joined the *Financial Times*. He works to a deadline of about midnight, taking between 60 and 90 minutes to write. "When the play started to blow up I asked the arts editor if he could find space for Mr Gaskill to write his views about *Macbeth*. Mr Gaskill wrote his views, and yet he still wrote to the Editor saying that he wanted nothing to do with us afterwards." Last Sunday week, B A Young returned to the Royal Court in a false moustache and spectacles. "But everybody recognised me," he said.



W. A. DARLINGTON, 76, of *The Daily Telegraph* was educated at Shrewsbury and St John's, Cambridge. Joined the *Telegraph* as dramatic critic in 1920; has been drama editor of the *Telegraph* since 1925. He says: "My notice for *Macbeth* was not entirely favourable. I think Mr Gaskill has the critic/public/manager relationship all wrong. He thinks the critics have far more influence than they do. Nominally my deadline is 11.30 pm, but that sometimes has to be 11.20 pm. I've never found, except in one or two cases when a play ended at an extremely late hour, that I've not had enough time."

ARTHUR THIRKELL, 40, theatre critic of the *Daily Mirror*, was born in Sunderland. Joined the *Daily Mirror* as theatre critic in 1961. Thirkell always waits till the curtain has fallen. He pointed out: "Anything might happen. The production might perk up." His deadline is 11 pm and he dictates over the telephone. "I think Gaskill's letter to the editors, simply shows that people you praise forget. I have praised Gaskill in the past." View of critics as a breed: "We'd be a neurotic lot if we always wanted to pan something. Whenever I go to the theatre I could always be described as the supreme optimist."

PETER LEWIS of the *Daily Mail* is the latest recruit to the critics' fraternity. He succeeded Bernard Levin in March this year. Lewis, 38, is a Londoner, was educated at Stowe and Oxford. He puts his coat under his seat, had a torch pen till it broke, but declares he is very good at writing in the dark. He says: "My deadline is when I deliver. I make theirs if I can, otherwise I make mine. I give a completely personal prejudiced partial reaction. This is all I can offer anybody." On *l'affaire Gaskill* he comments: "Anybody who gets hit has a right to hit back. Whether he's wise to do so is another matter."

MILTON SHULMAN is the powerful critic of the *Evening Standard*, Canadian-born, 53, he was educated at the University of Toronto. Has produced TV programmes and he writes a potent column of television criticism as well as theatre reviews. He does not have to produce his review until the morning after, but usually has it written before going to bed. "I have to do it immediately after the performance, but how long it takes depends on the play." Recent productions he has praised include *The Fighting Cock* and the Oppenheimer play at Hampstead. He replied at length in the *Standard* to Gaskill's letter.

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HOW TO BE THE COMPLETE LONDON LIFER

Does travel make you go to the dogs?

Getting about in London can be the most wearing operation. This quiz by ROGER BAKER (that's him on the left) is designed to discover how you face up to this problem.

1.
Your taxi driver insists on telling you in considerable detail how he's just driven Helen Shapiro to the recording studio. Would you:
(a) lean back for comfort and safety, ignoring the narrative
(b) find yourself spending the entire journey half-kneeling on the floor, one ear glued to the tiny window
(c) sit sideways on a pull-down seat and tell him how you nearly wrote a song for Dusty Springfield

2.
The car in front of you clearly stalls just as the lights turn to green. Are you likely to:
(a) hoot furiously and throw ribald comments through your window
(b) leap out to give assistance and to hell with the pile-up behind
(c) grit your teeth and make a graceful detour in the face of the oncoming traffic

3.
Is your general view of travelling about in Central London:
(a) it's too awful therefore I always go by cab
(b) it's quite simple so long as you start every journey by getting on a 19 bus
(c) if people walked more they would get there quicker and be a lot healthier

4.
Your mini-cab driver clearly hasn't the faintest idea where Euston Station is. Would you:
(a) seethe quietly and let him work it out for himself
(b) chat helpfully
(c) insist on getting out, refusing to pay and finding a proper taxi

5.
Are your famous last words likely to be:
(a) I didn't think it was *me* he was hooting at
(b) I always thought the Strand was one-way
(c) what red light?

6.
Do you regard zebra crossings as:
(a) a boon for crocodiles of children and elderly ladies
(b) something it is faintly chicken to use
(c) a sort of latter-day Red Sea passage operated by a benevolent God who can instantly arrest an 80 mph van

7.
You have been invited to a potentially splendid party – Princess Lee Radziwill *and* Paul McCartney may be there – some miles east of Stratford. You live somewhere west of Ealing and have no car. Are you more likely to:
(a) leave at midnight to catch the last Underground
(b) feel, if I worry about getting back I'll never go *anywhere*
(c) trust the Princess will drop you off at Hyde Park Corner

8.
Is your car decorated with any of the following:
(a) those diamond-shaped labels revealing you have been to Bangor, Scarborough and Polperro
(b) GB plates, AA badges, CD plates
(c) witty slogans in the back window such as Mary Poppins is a Communist

9.
Your all-night bus seems to have developed a healthy disregard for speed limits, stops and traffic lights. Will you:
(a) sit tight and hope there's a good all-night hotel in Ongar
(b) make a wild jump when it gets to your area
(c) harangue the conductor and learn the public school is no match for public transport

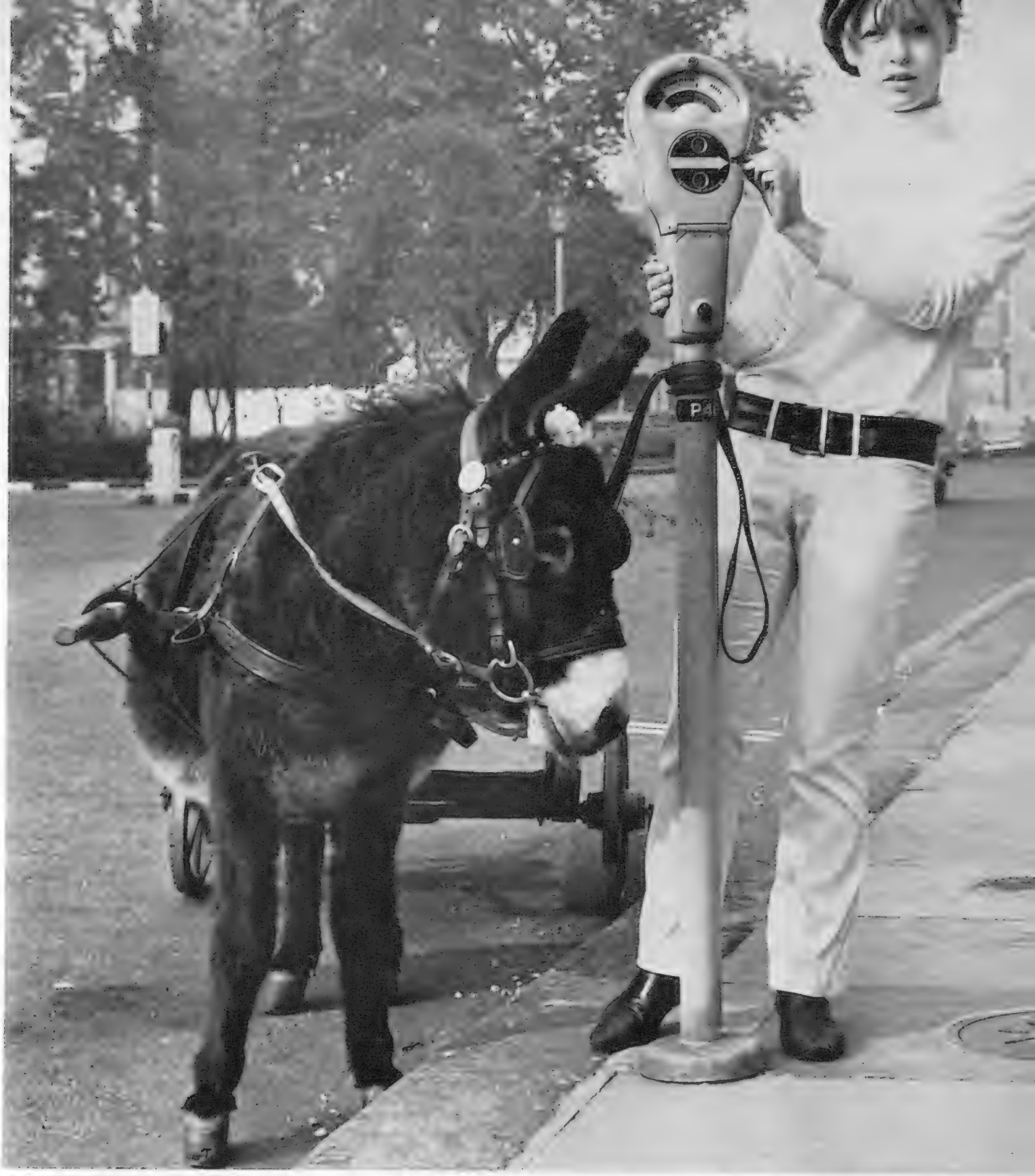
10.
Have you done any of the following things? Tick them off:
(a) leapt off a bus moving along Oxford Street to buy something you just saw in a shop; (b) avoided payment on a bus; (c) eaten sandwiches on the platform of Mornington Crescent station; (d) gone down an upward-moving escalator, or vice versa ; (e) been round Soho Square more than eight consecutive times looking for a parking space; (f) written to Barbara Castle; (g)moved a police No Parking notice; (h) actually got from the Criterion Theatre to the Regent Palace Hotel on foot and above ground in less than half an hour.

HOW TO SCORE

1. (a) 0 (b) 3 (c) 6
2. (a) 6 (b) 3 (c) 4
3. (a) 0 (b) 4 (c) 6
4. (a) 5 (b) 3 (c) 6
5. Score 6 for each
6. (a) 0 (b) 4 (c) 6
7. (a) 0 (b) 5 (c) 6
8. (a) 4 (b) 6 (c) 3
9. (a) 0 (b) 3 (c) 6
10. Score 2 marks for (a), (b), (d), (g), (h).
Score 0 for the others

HOW YOU RATE

There are two extremes of London traveller. One is aggressive, boorish even, determined to get there at all costs. The other is so timid, obedient and careful he barely gets anywhere. The highest possible score here is 76 which means I wouldn't let you take me anywhere, not even on the top of a Number 38a. The lowest possible score is 9, which means I should have to take you everywhere. If you rate around the 40 mark, you are probably the ideal traveller with just enough dash to get there and enough humour to restrain impatience



The flower girl and the donkey

At 23, Josephine Hewitt might be a model, a film starlet, a top secretary – but instead, she prefers to sell flowers from a cart in the London streets, with her donkey, Margaret. Josephine has worked as a Rolls-Royce chauffeur, joint-owner of a boat-hire business, and charwoman for a famous playwright. What made her start selling flowers? "I just love my independence," is her answer. Josephine's day gets her up before six in the morning to buy stock from Covent Garden. Then she's off to the West End, to sell it. And after a hard day, Margaret's reward is a rest at a parking meter – and a pint of beer.

THE BRITISH BALLET WAS NEVER

The Ballet Rambert, Britain's oldest ballet company, seemed destined for extinction earlier this year. But today it has been reformed and the classics which brought about the company's low ebb have been abandoned. IAN WOODWARD has been talking to Dame Marie Rambert (right) and her dancers to find out what audiences may expect to see when the *new* Ballet Rambert opens its London season at the Cochrane Theatre on 28 November

THE ballet, *Intermède,* is one of those to be premièred by the new Ballet Rambert at the Cochrane Theatre on 28 November. It is by the well-known French choreographer, Pierre Lacotte. Dancer-cum-ballet-master, John Chesworth, is taking the rehearsals, and Dame Marie Rambert comes in to help.

Amanda Knott and Peter Curtis go through a sequence where Amanda has to rise from a crouched position into an off-balance arabesque. But Dame Marie is not satisfied. The tape recorder is stopped. "Dance with your shoulders, Amanda," she says. "Do a *plié,* and up . . . up . . . arch your back." and Madame shows what she means.

Renée Valent, exuding intense dedication, hovers across the floor. Dame Marie is adamant: "Renée, you must practise that head movement much more . . . it looks sticky, sticky." She repeats her bit . . . "Yes, but it's not free enough; it doesn't flow."

John Chesworth's first-ever ballet is next on the rehearsal schedule. Chesworth has called this *Time Base.* It is very modern, uses the electronic music of Lutoslawsky's *Venetian Games,* and is based on different aspects of time and its effect on human development.

Everyone is very pleased with it: Norman Morrice, the company's associate director, says it shows an unusual boldness for a first-ballet, and Dame Marie thinks they have had a genius in their midst for the last 17 years without knowing it. Some of the dancers wear soft shoes, others are bare-footed.

Amanda Knott produced a ballet for television when she was 13: now she has two more ballets planned . . . 'very, very modern."

No music

"The dancer, as an instrument, is much more flexible without the hindrance of slippers," says Chesworth. "The foot becomes much more of a continuation of the leg, which creates better line."

The ballet begins with a *pas de deux* for Mary Willis and Renée Valent, followed by separate solos for Gayrie MacSween and Jonathan Taylor. But Taylor has to do without music for accompaniment. Instead, a weird spoken commentary wafts across the rehearsal room—weird, that is, until you realise that the words used are those of the *Pocket Oxford Dictionary's* definition of *TIME.*

What do these two ballets mean? What they mean and what they show is an exciting new phase in British ballet that is just about to burst on London. They are clearly representative of the newly formed Ballet Rambert which, earlier this year, seemed on the verge of complete extinction. Gone are the classics in favour of the most modern, *avant - garde* ballets ever attempted by a British ballet company. At their headquarters and rehearsal studios in Acton, I watched the new repertory taking shape.

Polish-born Mme Rambert is 78 and has been the guiding light of modern English ballet for the last 40 years. For a while, the classics were crippling the company's original role of creating new ballets; but today, with the full-length classics a thing of the past, Dame Marie is finding startling new dancers, designers, and choreographers.

"I haven't been so happy for years," she told me enthusiastically. "I feel we are at last really achieving something, that we have a real aim in life. I was very sad when we decided to drop the classics, although we will be keeping the great Tudor repertory, as well as the ballets by Ashton and MacMillan. What we are now doing is combining two schools, the classical and the modern. Each day, our dancers have a one-hour classical class in the morning, followed in the afternoon by one hour of contemporary ballet. Such training is unique in this country.

Special training

"I can see that we're going to be criticised for trying to be poor imitations of Martha Graham, or that our classical style is going to suffer. Yet what we're aiming for, in fact, is to produce a dancer who will be able to carry out almost any style of movement demanded of her by the particular choreographer working with us. Without this special kind of training, we would find the classical technique very restricting for the kind of ballets being produced by contemporary choreographers."

LIKE THIS . . .

Above: Associate director Norman Morrice, Rambert's chief choreographer since 1958. He had never seen a ballet until he was 16. **Below:** Mary Willis, who spent two years in musicals before joining Rambert: "I feel very fortunate that I'm being in on everything from the beginning."

Bearded Norman Morrice, who is British, but was born in Mexico, is 35, but looks much younger. He has been the company's chief choreographer since he mounted his first ballet, *Two Brothers*, in 1958. Until he was 16, he had never been to the ballet—"and then I only went because there wasn't much else to do at the time," he says jokingly. The company he saw was the Sadler's Wells Ballet.

Soon after this, his parents moved to Mansfield, and it was there that he saw the Ballet Rambert for the first time. "I was so bowled over by the Tudor repertory," he says, "that I decided there and then that dancing was for me."

One dancer told me: "He is so sympathetic. You feel he's the one person who will listen to your particular problem."

"Our small, flexible company will now mean that every single soloist has an important role to play," says Morrice. "Dancers love creating new ballets – and, of course, they like to think they're doing more than simply marking time in the background somewhere."

Renée Valent agrees. She told me: "I've always loved the classics – they seem more in accord with my style of dancing – and I suppose I'm going to miss them dearly. But I'm still very excited with everything that's happening to our company; it's very progressive, alive; everyone feels a part of something, that they have a role to play."

Mary Willis, 21, petite and softly spoken, is a dancer about whom everyone speaks very highly in the company. She says: "I'm loving every minute of this new life. I feel very fortunate that I'm being in on everything from the very beginning."

Intense

One of the dominant aims of the company is to create an atmosphere for choreographers from within its own ranks. During the last year, Amanda Knott, Jonathan Taylor, and John Chesworth have created ballets. Perhaps the most amazing is 21-year-old Amanda Knott, an intense, dark-haired girl. When she was 13, she produced a ballet for television, and in May this year she mounted *Singular Moves*. At the moment, she has two more ballets planned.

"I've commissioned a score for one of the ballets," she told me, "and it's very, very modern. It hasn't been orchestrated yet, and whenever the composer plays it over to me he says, on reaching certain notes, this will be a flute, this will be for the oboe."

To launch their first London season in their new form, the Ballet Rambert will be presenting six new works, and the ever-popular Tudor repertory will also be represented.

From what I've seen of the works being rehearsed, the new Ballet Rambert could quite well develop into something greatly surpassing even Dame Marie's far-reaching dreams. London is about to witness a new epoch in British ballet.

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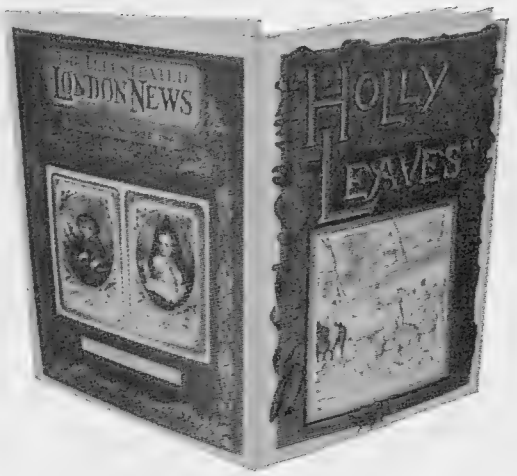

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At 37, David Hicks is Britain's leading interior decorator. He has designed suites for Princess Anne and Prince Charles at Windsor, the London flat of Helena Rubinstein, the revolving restaurant at the top of the GPO tower, fabrics, carpets, silverware and cheap tin trays. His views on *Decoration*, simply stated, lavishly illustrated, will be published next week by Leslie Frewin.

SOME DECOROUS ANSWERS FROM DAVID HICKS

interviewed by Carole D'Albiac

Q *What does it feel like to be described as Britain's top interior decorator?*
A My immediate reaction is that it is a fancy-dress name someone has chosen to pin on to me. I am very humble really. I love old people because they're always the most humble, the more so the more distinguished they are. When I was 20 I thought I knew all the answers; it's always the young who are conceited. Now I recognise that I am only just beginning to do interesting things. There are many, many things I am ambitious to do.

Breakthrough

Q *When did you feel you had made your breakthrough in decoration?*
A I suppose really the first satisfactory job I did was the music room for Lord and Lady Londonderry. I felt then I had achieved exactly what I wanted and exactly what the client wanted. It was received well. I've never had a criticism of it to my face, which says quite a lot. That was in 1963. In the last three years I feel that I have not wasted my time. I have been working on worthwhile projects for discriminating people. The next three years will tell me whether I have sufficient inventive powers to go on.
Q *You mention discriminating people. Is your kind of decoration very much for people who can afford to be extravagant?*
A I believe in spending the minimum of money and getting the maximum effect.

Quality has nothing to do with money, it's to do with whether things work together, whether they have good, clean lines, unpretentiousness.

What I long for is for a housing authority to come to me and say that they have built 8,000 council flats outside, say, Glasgow, would I do a show flat for it? The show flat is usually done by the councillor's wife, and it should be done by a professional.
Q *Is good interior decorating something that can be learnt?*
A You can learn it, but you've got to be intelligent, to know what you are looking for. I think you can look at magazines, architecture, museums, even clothes, learn from people who are supposed to know. What I set out to write was not a coffee table book at four guineas (which is, alas, the price of the book, but simply because of the enormous cost of the superb colour photographs), but a Mrs Beaton of decoration, a really practical, down to earth book, which would not only give an atmosphere, but show how to set about decorating for myself, for anyone, down to specific problems such as the height at which you should put an electric light switch. I couldn't care less whether one pink goes with another pink, but what matters is, does it produce a sparkle? I hope the book will give some idea of sparkle.

Simplicity

Q *Do you feel that the qualities you admire, simplicity, elegance, lack of pretension, are universal—or do they change with the fashions?*
A I think they are universal. I don't think we are nearly so subject to fads as they were just after the war. I certainly don't have fads, but a "look," which I believe will emerge and develop more and more. Of course fashions in revival will go on, William Morris wallpaper will go on. But they must only be used with discrimination. William Morris wallpaper would look marvellous in a Victorian rectory. Or I see nothing wrong in furnishing a completely modern flat with huge oak benches you buy in the country and Dürer engravings. But don't ever go for a phoney, theatrical effect. Pyramids are marvellous, mini-minors are marvellous, and they will always be with us, and admired. Fashion has got nothing to do with good design.

Obsolescence

Q *Are we working towards design in decoration and furniture with built-in obsolescence?*
A I very much like the idea of people being able to change everything often. I have just seen a range of fibre glass chairs, so that you can change the covers three times a year if you feel like it. The future is obviously going to be more labour saving. I can't see myself doing one more living room without an ice-making machine, without air-conditioning, without double glazing. All these mechanics are going to be so expensive that the budget will restrict decoration and furnishing. This means that decoration will become even more important.

The one great complaint we all have in the designing field is that for people who want modern things there is too little to choose from. You see the same shapes at an airport as in someone's home.
Q *Are the rooms you design really liveable in?*
A Of course. If a room is not liveable in it is not good decoration. Photographs of rooms without people in them can be misleading. All the rooms I have done are for people to live in, people with children. I explain to my children that all these objects are my toys, that they have their toys and that I have mine, and, if they would harm them, that they mustn't touch them. They understand. And they even understand that everything is part of a scheme, if you explain it to them.
Q *Does England "swing," from a decorator's point of view?*
A Yes, I really think so. More than any other country, for the first time for a very long time. I think we are getting more interesting colour, fabrics and furniture than anywhere else. Although there is too little of everything, what there is, is good.

Next move

Q *What would you like to do now?*
A If I were a successful merchant banker I would want to retire from merchant banking after 10 successful years and turn to something else. I don't believe in over-specialisation. I am a painter, I was trained to paint and I would like to think more about painting. I want to do the sets for theatres, films; I would like to do museums; I would like to design matchboxes, and I want very, very much indeed to do men's clothes, not clothes to sell in a Chelsea boutique, but classical clothes for people of my age, but with a twist, a new nuance, sparkle . . .

ONLY COOL * COUPLES NEED APPLY

***THE KIND LONDON LIFE IS LOOKING FOR TO SEND TO HAWAII FOR 2 WEEKS**

PLEASE read this carefully before you attempt to fill in the form. Below, right, is a list of a dozen qualities which the cool couple could possess. Using your skill and judgment select 10 and then place them, on the form provided, in what you consider to be their most meritorious order.

Thus, if you think that the ability to have an open mind about moral issues is the most important quality write letter J in the first space of the form. Remember the cool couple get the most out of life on their own terms. *London Life* readers will possess the clues.

When you have completed your list, think of one other quality, not listed, and write it in the space provided. In the event of a tie, the winner will be the person who, in the Editor's opinion, has submitted the most apt and original quality for No. 11.

You may submit as many entries as you please but only on the official form (below) in copies of *London Life*. Use ink or a ball point pen only.

The competition is open to all residents of the United Kingdom, except employees of *Illustrated Newspapers*, their families and anyone connected with the competition.

London Life will not enter into any correspondence. The Editor's decision is legal and binding.

Closing date for entries is 30 November 1966. All entries are free.

Select your top ten

A To have ambition.

B To be just as happy alone as with friends.

C To be calm under all circumstances.

D To entertain friends frequently at home.

E Never to allow personal tensions to surface in public.

F To know when not to wear mini-skirts and hipsters.

G To realise the precise value of ephemera.

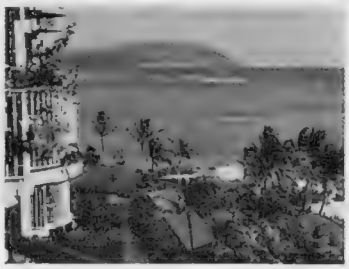
H To have a varied record collection.

I To be at home in at least three restaurants.

J To have an open mind about moral issues.

K To be able to spend Saturday evening quietly.

L To want to travel as much and as far as possible.



What you win

PEOPLE fall in love with the islands of the South Pacific, and author James A Michener was one of them, which is why he describes his novel *Hawaii* as "a love story between me and a bunch of islands." He devoted seven years of his life producing the novel which is now being referred to as "the *Gone with the Wind* of the 60s." The story concerns the newly ordained Abner Hale (played by Swedish actor Max von Sydow) who leaves with his new bride Jerusha (that's Julie Andrews) for the far Hawaiian islands. The period is 1820, and there is dramatic conflict between the old gods of the islands and the young missionary couple. Western-educated islanders – notably a young Hawaiian prince who graduates at Yale Divinity School – complicate matters. It's all very romantic, and United Artists are releasing the film in London early January.

Falling under the spell of the islands is easy when getting there presents no great worries. The winning couple will fly to Honolulu by a luxurious BOAC 707 Rolls-Royce jet, a smooth, exciting journey stopping off for brief breaks in New York and San Francisco. They will stay at one of the world's great hotels – the Kahala Hilton. And to ensure a cool fortnight Daks are providing two complete suits for the man and three for the girl. His will consist of a Thames suit, a dark blazer with white trousers, and a Madras cotton jacket with Bermuda shorts – a beach outfit that will be as fashionable in this country by the summer as it is in Hawaii now. She will be able to choose her three outfits from Daks new range of spring colours of apple green, crushed strawberry and apricot. They will all be lightweight trousers and shirts, or shirts, tops and briefs in a set.

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I agree to abide by the rules 4

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11 Cool is to .....

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Choose ten of the cool qualities above and list them in your order of importance in the spaces on the left. Then add an eleventh cool quality of your own in the space provided. Cut out the form and post it to

Cool Couple Contest
London Life
Elm House
Elm Street
London WC1

Jantzen breeds a new kind of man.

The Four Sweater Man. A man equipped to live the kind of life he leads. Always looks right, feels right any time any place. Mornings, he wears his Morning Sweater. But he's got three more Jantzens for Afternoons, Evenings and Late Nights. He just can't go wrong. If he does, be sure of one thing, he'll be well dressed when it happens!

Morning flip in his private plane. Jantzen keeps it all cosy.

sweaters
jantzen

The Jantzen Four Sweater Man chooses well. His Morning Sweater has the thrilling feel of an autumn morning . . . a handframed polo in Alpaca and wool. For his Morning Sweater, Jantzen Man could also have chosen from British Shetlands. full fashioned Merino or had a carefree fling at the flamboyant with bold abstract Jacquards! Jantzen Man's cable stitch Andes Polo cost £5.19.6. He bought it from a very good store.

PURE NEW WOOL

Photographed at the Terrazza

Afternoon, he's switched to a new Jantzen, found a new friend.

sweaters
jantzen

Choosing his Afternoon Sweater was not easy. For one thing, afternoon is a sort of 'no man's land' between morning and night. What to wear? Jantzen Man denied himself the exquisitely designed lambswools, the handframed 'sculptured' sweaters and the full fashion, stripe motif polos and crews. He fell for a handframed reefer coat, much admired by females, over a trend-leader Acrilan polo.
He bought them from a very good store.

ACRILAN
CHEMSTRAND

Evening. Surprise caller. And he slips into something a little more . . . Jantzen!

ACRILAN
CHEMSTRAND

sweaters
jantzen

The Jantzen Four Sweater Man Chooses Well. For his evening Sweater, Jantzen Man added fact to his fancy. For Jantzen take the finest Merino Wool, add to it Sweaters Jantzen design touch and you have . . . sweaters genius! Jantzen Man can also wear this wondrous fabric in Polo or Crew or Shirt with fashioned collar. Jantzen Man's Saville Vee cost 69/6, and his cool cut Acrilan shirt 'Lagonda' 49/6. He bought them from a very good store.

Late night stroll with a friend. Jantzen warms away the breezes.

sweaters
jantzen

For 'Milkman time', Jantzen Man chooses from the Late Night Sweaters group. Here you see his fine knit Acrilan embodying the latest ideas in fabric and style. Add to knitted sports Sweaters Jantzen international design touch and you have a great collection. Also with the Long Point button-downs, Oxford check designs and Surrey stripes.
He buys them from a very good store.

ACRILAN
CHEMSTRAND

SARAH DRUMMOND

TALKING FASHION

WHEN Sheila Folliss joined Colin Glascoe (after being Pucci's directrice) as their designer, she wanted to project a look: Ease of movement in well-fitting clothes, that could be worn by any age group, and clothes with an international flavour. And she has achieved this look, beautifully.

Colin Glascoe are probably the only wholesale firm in this country who are recognisable for their constant use of brilliant colours (incidentally they always use vegetable dyes). The materials they use are silk and cotton, and they have just introduced a rayon jersey range. All fabrics are exclusive to them and come mostly from Italy, also Switzerland, the USA and England.

Details

Mrs Folliss's designs are basically very simple. The luxury and excitement lie in the use of colour and material. She minds a great deal about details – insists, for instance, that a shift dress is much more flattering if it is tightish over the bust and then falls loose; that buttons should always be covered; and that if a dress buttons all the way down the front, it should be sewn from hips to hem so there are none of those ugly gaps.

Colin Glascoe find that there is now a demand for silk dresses all the year round: this is a new development as until recently English women reserved vibrant colours for the summer. Mrs Folliss went to Morocco this summer, so part of the Colin Glascoe collection is caftan-inspired and madly pretty.

Japanese-inspired dress designed for Colin Glascoe by Sheila Folliss, part of the cruise collection available in December at Liberty, approximately 16½ guineas. In Liberty cotton voile, the all-over pattern is in smoky blues, beiges, russet, greens and turquoise, over tangerine paper taffeta.

How to beat the freeze – a second-hand fur coat at Wild Fur You. Audrey Boyd Gibbins and her husband Graham Goodwin, who bought their coats in the States, are now selling others like them in London.

Furry shop

Wild Fur You at 105 Fulham Road, is a great new furry shop. There are racoon coats, opossum coats, monkey coats, foxy coats, beaver coats, and others, mostly for girls and some for boys; short and long. There are hats and hoods too, and unstuffed fur cushions. The price range is just between £10 and £30. The low prices are due to the fact that they are second-hand; some even pre-war. They all come from the Ridge Trading Co., of New York, wholesalers who buy 78 per cent. of all second-hand fur coats in the States (and there are many more of them around over there, through sheer necessity of combating the cold, which makes them cheaper). All the coats have been cleaned, and Wild Fur You have an arrangement with a furrier who will re-line their coats at a low fixed rate.

Skirt packs

Bernat Klein Skirt Packs are on sale at the Scotch House, Dickins and Jones, and the Needlewoman (in Regent Street). In the polythene bag you get 1yd. of cloth (54in. wide), ¾yd. of lining, plus a zip and hooks. The choice of materials lies between worsted, tweed, a linen and wool mixture, a silk and wool mixture, Shetland and a Harris-type tweed – and there are about 12 colours in each range. The price per pack varies between 2½ and 3½ guineas. If you're going to make a mini-skirt, by my calculations you should have enough over for a pill-box.

Chokers for the Victorian Miss. Black jet on black velvet, white pearls on black velvet, sometimes two-tiered narrow, sometimes thick and wide ribbons. This pretty idea was thought up by Fiona Nicholl and Diana Warburton; chokers sell for a guinea at Annacat, Granny Hung on You, Sue Locke's and The Yellow Room.

THE King's Road has just acquired another shop – 5th Gear, at No. 84. It's a branch of 5th Avenue, and all the clothes are Chelsea style. Jean Muir and Gerald McCann are both designing special numbers for the shop, which will also be selling things from Paris, including silver-mesh tops and lambswool sweater dresses, for about 8½ guineas. There are mini-coats too, sportswear and a big After-Six collection.

Silver lurex co-ordinates by Majestic are now in the Younger Set Casual department at Harrods. A short skirt costs £4 12s 6d, long skirt £6 19s 6d, trousers 6½ guineas. There are also silverised shirts, sweaters, shifts and tunics. Also co-ordinating (in the same department) are velvets, black and violet.

Harrods have some gimmicky boots – they look like ski boots complete with clips (but not half so gawky), in black and brown suede: long ones cost 14 guineas, short ones 12 guineas a pair. They also have a gloriously bright scarf collection by Firoi. These silky and luxurious scarves cost about 6½ guineas each in stunning purples, blues, greens and golds.

Fenwick have, exclusively to themselves, delicious thick cotton-lace jabot blouses, with ruffles at the neck and wrists, in cream, white and black, for £3 9s 6d.

Olde England Range of fob watches, in mad colours on velvet ribbons, immensely decorative – and they tell the time. £3 19s 6d at Fenwick.

Striped jersey skirts and matching scarves, 4½ guineas, in various colour combinations, including the unbeatable red, white and blue. A dress to match costs 6 guineas. All at Fenwick.

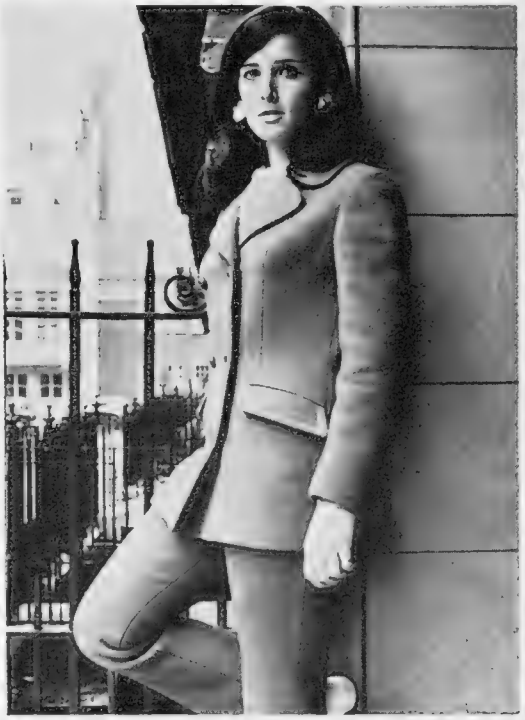
For anyone who still believes that boutique clothes don't go hand in hand with elegance, please note that Princess Paola, one of the most beautifully dressed women of all, made several buys at boutiques while she was here.

The Craft Gallery (178 Kensington Church Street, W8) also sell skirt lengths – for long evening skirts; these are hand woven and cost 7 guineas. If you want one woven to your own colour scheme it takes about a fortnight to three weeks.

WHAT PEOPLE ARE WEARING

Mrs Peter Govatt (above), owner of Melita, sole importers of Malta Industries products, wears a powder-blue trouser suit, with long zipper jacket, from Miss Selfridge.
George Renwick (below), who works for an interior decorator, wearing a navy-blue very soft wool flannel jacket from Jaeger; his brown shirt is also from Jaeger, and the pin-stripe trousers are from Carnaby Street.

Mrs Penny Preston (above), photographed in her Fulham garden, wearing a black cloque dress from Nora Bradley. Her husband is a chartered accountant and they have a one-year-old son, Toby.



Jane Hale (above), wearing a mauve woollen worsted trouser suit which she bought at Miss Selfridge. Jane is a secretary at Major's, the advertising agency.

Jane McKenzie (above), wearing an apple-green cotton dress with an apricot strip down front and on pockets, from Liza Spain.
Christine Basnett (below), wearing a grey-green cotton damask caftan and matching cap, one of the outfits she makes to measure for Clothesbenders.

ONE WOMAN'S WARDROBE

This week – Lady Tarbat

Lady Tarbat is a woman of varied interests. She is head of her own public relations firm, which helped launch and promote the Royal Garden Hotel and the Wright Hepburn Costume Design Art Gallery. A fashion commentator and lecturer on social graces, she was born in Russia, escaped to Japan during the revolution, and finished her education in France and England. Afterwards she became interested in the fashion world and was a top model for several years. Lady Tarbat is the perfect representative of her work for she is always smartly dressed with elegance and care. Her wardrobe inclines towards tweed suits, worn with light silk shirts, as she finds them practical. Lady Tarbat rarely wears dresses, with the exception of simple black chiffon ones for the evening. But she loves small hats, preferably in fur, although she admits that she wears them primarily to feel good, saying they are not really much use in her life. She feels accessories are important for the woman who wants to be well groomed; which is why she constantly wears beige gloves and handbags and shoes that match. She likes efficient handbags for day, but smaller beaded ones for evening. Her shoes come mainly from Mondaine, and she prefers a narrow Cuban heel to the flat, thick look. Her ideal style of coat is single-breasted with large collars or none at all, and with a slightly loose back that gives a flowing movement. Boots are essential but she limits them to travelling or walking her dog. Lady Tarbat loves clothes by Hardy Amies and Barbara Blenn, and finds that now she has moved to a new house in Barnes she wears many sports clothes, which she buys from Aquascutum and Antartex. She hates to discard old clothes – "they always come back eventually," she says. To Lady Tarbat, the most attractive but elusive look a woman of any age can have is "soignée" appeal. –

Margaret Dreyfus

Above: Original Chinese top in woven silk from Barbara Blenn, worn with soft green trousers from Gaby Couture in Majorca.

Above: Black chiffon dress with velvet panels down the front and along the hemline, from Barbara Blenn, worn with a short black mink jacket from the Sheridan Room at Hardy Amies.

Below left: Brown-and-pink multi-flecked tweed suit, with brown leather buttons, from Hardy Amies Boutique.

Above: Ice-blue sheepskin coat with pure sheep lining, from Antartex, with pale blue sweater from Barbara Blenn, and pale blue skirt from Cuchullin Shop.

Left: Formal pink-and-gold brocade evening dress from Hardy Amies Boutique.

Right: Black-and-white herring-bone tweed dress and coat with black fur collar and cuffs, from Hardy Amies Boutique. Worn with a black beaver hat.

BEAUTIQUE

THE NEW IN-FASHION SERVICE . . . by Norma Moriceau

RIGHT ON THE NAIL: If your nails just refuse to grow without chipping do try some of the preventatives that are on the market. Diamond Voss is excellent; it sells at 18s 9d at D H Evans and most big stores. Mavala is another which is exceedingly good, but if you have used it and have been disappointed with the results, it is probably because you didn't use the cuticle cream as well. This is most important, because it strengthens the new nail as it grows. The Treatment strengthens the tips. Cuticle cream is 18s. Treatment is 21s, at Harrods and other stores.

KNEES BEND: Helena Rubinstein have a moisturiser to soften the knees called "Skin Dew Emulsion," which costs 12s 9d or £1 2s. And if you don't fancy the shape of your knees, you can try shading them with a smooth silk tone foundation, "Sport" for fat knees, or "Light Peaches and Cream" for thin knees. Both these cost 10s 9d. But if you just wish your legs were browner, try "Tan in a Minute," 9s 9d, and highlight the effect with Rubinstein's blush-on, which comes in three shades—Peach, Amber, or Pink.

CROWNING GLORY: *There's a new hair spray on the market in mid-November at all branches of Boots. Called* No 7 Satin, *this spray does not contain lacquer, and therefore does not give your hair that nasty sticky finish. It contains lanoline which conditions the hair, and the spray is easy to brush out. Satin comes in three sizes, starting at 4s 6d.*

NOSE TWITCH: From Jean D'Albret, who has a marvellous cream perfume that softens and refreshes the skin as well as having a lovely smell (it lasts for 12 hours), comes a brand new perfume — called Princess D'Albret, it is a delicate, romantic smell and is available at all stores from 26s to £13.

N.B.—Peter Robinson are using Princess D'Albret all over the store, except in the Top Shop, which is sprayed with Mary Quant's AM and PM. These cost from £2 5s and £5 15s 6d, and the toilet water from £1 15s to £2 5s.

HIGH ALTITUDE: If you are planning a winter sports holiday, Elizabeth Arden's Sun Control is a creamy lotion which protects and moisturises, and gives you an attractive tan rather than a skin burn. Price 17s. For first-day ski-ing try Arden's Sun Gelée in Café which is tinted just enough to erase the pale "first day look." (It also protects against windburn and drying.) Price 15s.

HIDDEN ELEMENTS: *There are several brands of cosmetics not available in stores but sold by travelling representatives of the firms that make them. One such firm is Beauty Counsellors, which offers a range of make-up plus a private demonstration by an expert in your own home. One outstanding product of Beauty Counsellors is a Dinner Party Pick-Up – a mask that does exactly that. If you would like to know more about it write to Beauty Counsellors at Beach Road, Newhaven, Sussex, and they will put you in touch with your local representative.*

SCENTED PALACE: Estee Lauder have introduced Youth Dew in a scented candle, lingerie discs, room and closet spray and the prettiest scented drawer lining paper. Available at Harrods, Fortnums and all main stores.

GO GLOW: *This is a message for girls who dislike hard coloured eyeshadows. Estee Lauder's Eye Gloss gives a transparent colour sheen (works in the same way as lip gloss) and is available at main stores for 25s 9d. It comes in six different colours.*

A TOUCH OF PARIS *at Fortnum & Mason who have Yves St Laurent perfume and eau de toilette exclusively in this country. A sophisticated scent. "Y" perfume is £6 17s 6d 1oz size; the "Y" toilette is 97s 6d for 8oz. Also at Fortnums are two new cosmetic bags. One is tapestry at 29s 6d and the other is in velvet chenille (double-sided) at 39s 6d, so pretty they could be used as evening bags.*

WINTER WOE: *A reminder for chilblain sufferers. Boots Chemists have tablets that help prevent chilblains at 2s 10d for 50. If it is too late and you are already suffering, try their Chilblain Cream which will improve circulation and ease discomfort, 2s 11d or if you prefer a liniment (for unbroken chilblains) they have it at 1s 6d.*

MORE NEWS about Lancômes special cleansing cream milk (*Beautique*, 22 October). It will be on sale 1 January, 1967, at all stores. Called Galatée Cleansing Cream Milk, it not only deep cleanses but because of its rich vitamins softens and cares for the skin (even the most sensitive). The price will be 19s 6d and 27s.

A FACE FOR EXPORT

GUY NICOLET *of Revlon created this face for the Associated Fashion Designers of London. Its main feature is sparkle. Sparkle for the eyes, complexion and mouth.*

To achieve the look, begin with Creamy Ivory Touch and Glow Creme Souffle, dusted with the merest of Touch and Glow Translucent powder No 1, and a frosting of Frosty White and Frosty Peach Blush On. On the eye lids, Alabaster Lustre Eye Velvet mixed with a little colour. Immediately below the eyebrow use Alabaster Lustre alone to highlight. Into the socket draw a gentle but definite line of Charcoal Grey Eye Liner, extending it out at the outer corner of the eye to meet the normal eye liner that runs along the upper lashes.

Under the lower lashes draw Charcoal Grey Eye Liner too, finishing it at the outer corner with a slightly angled tail to match the upper liner and together form a sort of open "fishtail." This double eye liner emphasises the bone structure and shape of the eye itself.

On the lips, Softsilver Pink worn with Sugar and Ice Frost over the top. The overall effect is super.

ACCORDING to the *Shorter Oxford Dictionary*, the word "boutique" does not exist in the English language. One of the first definitions of the word comes from Millicent Bultitude, who has edited a short guide to London's boutiques, called *Get Dressed* (to be published on 25 November by Garnstone Press Ltd at 4s 6d). She calls it "a small, informal shop probably run by the proprietor, selling mostly exclusive, fashionable clothes and accessories at popular prices."

Crepon is fast becoming the fetching material for men. It seems hard to believe that it was first created in the 16th century. Now, after the crepon shirts, come the matching ties. On sale at Stanley Adams, single colours at 15s 6d, and multi-coloured stripes or Paisley patterns at 19s 6d.

Mao's Red Guard has taken over London – at least, so it seems to Michael Rainey, designer for *Hung On You*. With his new Great Leap Forward suits, he has changed the mystique of clothes from *Yin* to *Yang*, which means from Imperialist practicality to democratic beauty. As he says, "When you come into *Hung On You*, you lose contact with conscious reality. When you leave you will take with you a piece of this mysticism, my clothes." He has designed a range of jackets and caps in grey, blue and black quilted material, with Mao collars and pockets, red stars on the caps and red flashes on the lapels. Nothing, it seems, is too good for the workers these days.

Among their Christmas range of cufflinks, Hornes present miniature replicas of the Laughing Cavalier, hand-finished in oils, at 45s a pair. For the less extrovert, a set of crocodile-skin links (genuine, naturally) framed in gilt, at 35s.

Aquascutum have marketed a pure silk raincoat called Essex, which has been specially shower-proofed with their exclusive Aqua 5 process. This capricious, indomitable material has been subdued to such an extent that it requires no special cleaning treatment; it can be dry-cleaned like the most unpretentious of cotton fabrics. The Essex has dual shoulder (inset front, raglan back), and a bal collar.

IF YOU ARE tall and slim, then almost any fashion, no matter how outlandish, will suit you; if you are short and fat, however, your choice of clothes is strictly limited This is the considered opinion of Norman Shuttleworth, managing director of Hepworths. He recommends minuscule fatties to avoid thick materials and bold designs, and to wear single-breasted suits and overcoats, and slim-fitting trousers without turn-ups. As for the pasty-faced inebriate, he suggests a dark-grey suit with blue or greenish accessories.

Byford Men's Knitwear present the Sandringham, a medium-weight cardigan made of pure wool. Its carefully designed saddle-shoulder gives it enough presence to replace the conventional jacket. The most popular colour at the moment is French mustard, selling at £6.

For country hat lovers, Austin Reed presents an oddly mottled Oakwood hat which is called pebble finish in the trade, but which I would call *pointilliste*. It has speckle relief in fur felt, and a two-toning coloured band. Sells in cinnamon or covert at 80s.

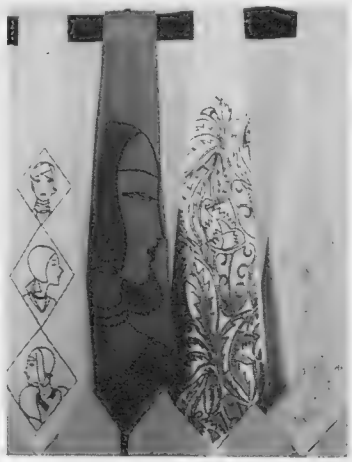
Winter look

Irvine Sellars offers the complete winter coachman's outfit in Venetian wool. The jacket, in dark blue, has rounded lapels, inverted pleats and buttoned cuffs, and sells for £12 4s. To complete the outfit, a matching set of waistcoat and trousers in light and dark grey checks, £8 13s 6d.

A *COMMENT from psychologist Dr Stephen Black about the underlying difference between male and female attitudes towards clothing: "Women do not dress to please men, nor even to impress other women. They dress to please themselves. Men, on the other hand, dress à la peacock, to please women. This is the main object of their decoration. They dress to attract the woman and, thereby, make more conquests." An obvious comment perhaps, but when one compares the drab monotony of men's clothes 10 years ago with the exultant colours and eccentric styles of today, one can only conclude that we have moved into the epoch of male emancipation.*

There's still room for the butch-look. Lybro have produced an elegant full-length denim jacket, known as the Americano Jean Jacket, with four front pockets and an inside breast-pocket. Just right for office workers with a stevedore complex. Sells in blue or grey at 35s.

Two winter coats at opposite extremes of the financial scale. The first is a pale coffee kangaroo coat, double-breasted with two vents, gold wool lining and leather trim. It costs 115 guineas at all Austin Reed shops. The second is a less



After the frenetic outbursts of novelty initiated by Carnaby Street and King's Road, a quiet mood of retrospection has overcome men's clothing. Designers are imitating the whimsical fashions of the 'thirties. Austin Reed have produced a range of hand screen-printed ties in wool. The ties, designed by Martin Battersby, are adaptations of originals created between 1925 and 1935, and are selling at 25s in the Cue shops of Regent Street and Knightsbridge.

romantically titled Chester motorcoat. It is designed by Hardy Amies, and has a deep storm-collar with slant pockets. Costs £13 19s 6d. The disconcerting thing is that at a distance the coats are almost indistinguishable. Both are three-quarter length, and both have a pale, furry look. This year, I fancy, there might be a new winter game called swapping-the-label.

BEST BOOK FOR TWO YEARS GETS TOP AWARD

The W H Smith and Son Literary Award goes to author R C Hutchinson, for his fourteenth novel, *A Child Possessed*. Specially bound copies of the winning book, tooled and edged in gold, were prepared for the author and Miss Jennie Lee MP, who was invited to make the award at the Savoy on 9 November.

Principal guests included experts and people prominent in literature, the arts, politics, diplomacy and social life.

R C Hutchinson was born in London in 1907, and has Irish and Cornish background. After education at Monkton Combe, he took Honours in Philosophy, Politics and Economics at Oriel, Oxford, where he rowed in the college eight.

During the war, he was commissioned in the Buffs, and ended up as historian of the Persian and Iraq Command.

Mr Hutchinson is married, with four children and six grandchildren. His wife is an Oxford graduate, and helps him revise his work.

He also wrote a play, *Last Train South*, produced at St Martin's Theatre in 1938. His novel *Testament* won the *Sunday Times* Gold Medal for Fiction in 1938. Three novels have been British Book Society Choices, and two have been Book-of-the-Month Club Choices in the United States.

A Child Possessed tells of a father's care for his deformed and mindless daughter, from the day he takes her from a Swiss asylum, to her death in Marseilles.

Storm Jameson has written: "His new novel adds a seventh to a series of books which entitles him to be considered as the finest living novelist."

The award is made to the author of the book which, in the judges' opinion, constitutes the most outstanding contribution to English literature during the two years under review.

This year's judges were Miss Margaret Lane (Lady Huntingdon), Mr Rupert Hart-Davis and Mr Raymond Mortimer.

How to make your party go with a swing

With Christmas in view, the party scene livens up like switching on the lights. Here are some ideas by SHEILA FITZJONES about where and how to arrange for music and food for celebrations, and to start with (and perhaps most important of all) how to hire rooms or halls if your own flat is too small to hold 100 people in party mood

WE get frequent inquiries from readers asking where they can hire a room, hall or studio for throwing a party. There are many pubs that have private rooms (best to ring the head office at Charringtons or another big London brewery to find out, addresses), but you are restricted by licensing laws and usually dancing is not allowed. The big hotels have suites available for private parties, but they insist on doing the catering – the **May Fair**, for instance, has a suite to hold about 70 people where you can get an extended drink licence and where you can dance. They charge 10 guineas for the hire of the suite plus from 21s-25s per head for a light buffet supper. Drinks are at current bar prices on sale or return basis.

Current In place for giving parties (but they must be large) is the **Round House** in Chalk Farm Road, which is the building that Arnold Wesker's "Centre 42" was given to convert into an experimental theatre and arts centre. It is a gigantic place, originally built as a locomotive shed, holding up to 3,000 people. There are no restrictions – and few facilities. Also no fixed charge. Telephone EUS 5994 for details.

Theatres

The Mermaid Theatre hire out their restaurant for private parties. Again there are no fixed rules, but they will allow dancing as long as noise is restricted while the plays next door are in progress. Cost is by arrangement but should work out from about 7s 6d a head for the catering for a large party, or about 50 guineas for hire of restaurant. Drinks at saloon bar prices.

You can also borrow the **Group Theatre**, Grange Street, N1, – an experimental theatre school and arts centre, for a private party. There are two halls, each holding up to about 100 people. For details contact Beatrice Lissy at HAM 2040. Portrait painter Lawrence Klonaris has a very large studio that he is prepared to loan out for private parties – the fee is likely to be around the 100 guineas mark. Write to the **Garden Studio**, Garden House, Cornwall Gardens, SW7 (WES 1474).

MUSIC

Live music: You can hire anything from a three-piece pop group to a dance orchestra through **Peter Harrison Star Attractions Ltd**, 7 Arthur Street, W1 (GER 4000). A small group costs from about 15 guineas.

Juke boxes

Juke boxes can be hired from **Juke Box**, 173 Wardour Street, W1 (REG 2525). It costs 12 guineas for delivery, installation and collection. They carry 100 selections, including the top 20 pops, and special records can be included at request.

Discothèques can be hired for a private party from the **Robert Morrison Discothèque**, 228 Fulham Road, SW10 (FLA 0070). Hire charge, 50 guineas for six hours of continuous music.

If you want to transform your home into a desert island for the night, or a mud hut – or anything extraordinary, you can contact **Phillip Marland** or **Jonathan Blackburn** at FLA 0070, who specialise in this sort of thing. The price for transforming your party room would start at about 100 guineas.

FOOD AND DRINK

Excellent home-made pies for parties at the **Hungry Horse Pie Shop**, 196a Fulham Road, SW10 (FLA 7757). You can place a special order for a very big pie; the standard ones they sell (steak and mushroom, chicken and mushroom, etc) cost 3s 6d or 4s 6d for a pie per person, 7s 6d for two, or 10s 6d for three. They also make fruit pies and treacle tarts. A deposit is charged on dishes.

Nicks Movable Feasts, 306b Fulham Road, SW10 (FLA 1022), will deliver food to your home (delivery charge 10s). They specialise in providing ready-cooked three-course dinner-party dishes which you just heat up in your own oven (30s a head), but are happy to discuss special dishes for parties.

Two good places to know about if you want to get value for money on drinks are: **Peter Taylor Ltd**, 6 Broadwick Street, W1 (GER 2383). This is both a wholesale and retail firm that probably gives London's best value for money so far as spirits are concerned. Scotch costs 46s a bottle and gin 45s 3d. Exceptional value is their French Grape Napoleon brandy at 44s a bottle.

Taylors do a same-day delivery service to inner-London districts on orders of a dozen or more bottles. Will also hire out glasses, free of charge.

Chianti

Hermitage Wine Cellars, 67 Regent's Park Road, NW1 (PRI 8576), have an excellent full-bodied Tuscan wine at 6s 6d bottle (one gallon flagon costs 35s, including 2s 6d deposit on container). Also good value is their red and white Chianti at 41s gallon (7s 6d bottle) and their *rosé* at 43s gallon (8s 6d bottle). They give a 5 per cent. discount on purchases of a dozen or more bottles and will deliver free of charge.

ICE

An essential. **Ice Cubes**, 209 Clarendon Road, W11 (BAY 8303), will deliver cubes in plastic bags at 6d lb, or cooling ice in larger chunks. They also loan out insulated boxes for 5s. No charge for delivery, which can be until 7 pm.

WEDDING DAYS

Miss Penelope Patricia Tibbles (below), was married to Mr Geoffrey Andrew Lawrence at St Andrews, Cheam. They are spending their honeymoon in Paris. The bridegroom is an architect and director of Carnaby Clobber. *Photo: Northrop Photographic Studios*

Miss Vanessa Hamilton Hudson (left), only daughter of Mr and Mrs R J Hudson of Godwins Place, Woodbridge, Suffolk, was married to Mr John Christopher Craggs, at St Paul's, Knightsbridge. *Photo: Belgrave Press Bureau*

Miss June Marijke Wells (right), daughter of Group Capt and Mrs Edward Wells of Ennismore Gardens Mews, SW7, was married to Mr John Hall, at Holy Trinity, Brompton. *Photo: Portman Press Bureau*

Miss Ann H Meadon (below), elder daughter of Mr and Mrs J P Meadon of Leatherhead, Surrey, was married to Mr Patrick J Parkes, at Christ Church, Kensington. *Photo: Portman Press Bureau*

Miss Diana Smith (below), daughter of Major Dudley Smith, DSO, and Mrs Smith of Morland Close, Hampstead Way, was married to Mr Charles Tapp, of Great Dunmow, Essex, at St John's Parish Church, Hampstead. *Photo: A V Swaebe*

Miss Barbara Herbert (above), only daughter of the late Mr and Mrs Geoffrey Herbert, was married to Mr Timothy Richard Summers, second son of Sir Richard and Lady Summers of Burton Point, Wirral, Cheshire, at St Margaret's, Westminster. *Photo: Belgrave Press Bureau*

Miss Susan Elsa Woolley (above), younger daughter of Mr Denis J Woolley of Vachery, Shere, Surrey, and Mrs H Burberry of Hernes Road, Oxford, was married to Mr Anthony Noel Hackett-Jones, only son of Mr and Mrs A Hackett-Jones of Bramley, Surrey, at St Paul's, Knightsbridge. *Photo: Portman Press Bureau*

Miss Patricia Heaton (left), eldest daughter of the late Capt A W Heaton, MC, of Wylde Green, Warwicks, and Mrs Heaton of Bournemouth, was married to Mr Francis Norman Sanders, youngest son of the late Mr A C Sanders and Mrs Sanders of Sutton Coldfield, Warwicks, at St Mary Abbots, Kensington. *Photo: Belgrave Press Bureau*

THEATRE

Further thoughts on *U S*, performed by the Royal Shakespeare Company at the Aldwych. The sheer theatricality of it all has, if not been overlooked, been underestimated. Slung right across the proscenium frame is a huge puppet, a vast wounded soldier, his enormous feet and hands making a frame for action. When fighting bursts on to the stage (in noise and frightening mime) the soldier is slowly lowered, on pulleys, his empty legs swinging, his body (a bomb sticking into his belly) crumbling and sagging. A brilliant image, testing the senses.

The individual actors have refined a technique whereby everything they say emerges as though they really think it themselves and, moreover, are articulating it for the first time at that moment. This may or may not be true. It can, however, divert the audience from the extremely fine prose (particularly in the second half) and the concentrated thought behind it. After Glenda Jackson's staggering performance, it will be difficult for a while to see her as Ophelia or any of the other roles for which she is so clearly designed.

Soldiers out

The wounded soldiers, groping through the audience with paper bags over their heads, have now been omitted, which is as well, but the end of the performance is distressing and not in quite the way intended.

The whole company is grouped on the stage; the last gesture, the final speech is made and the company remains motionless as the house lights go on. Has it ended? We don't know. And no matter how powerfully one has been moved one can't get away from the fact that this irritating social problem instantly becomes important. Eventually the audience realises that *U S* has ended, there's some sporadic applause, some shuffling. But too quickly it becomes a game of who can sit it out the longest – and gradually the audience drifts out, tittering at the silliness of it. Through this simple miscalculation Peter Brook denies the whole impact of his three-hour documentary.

It would be far more effective and meaningful to clear the stage of actors, turn the stage lights off, the house lights on, have stagehands come on and start removing the set, have actors return scratching and yawning – then the applause will be avoided and an audience's minor worries will not submerge the major ones which are the subject of the evening.

Those who, like myself, were disappointed with the revue composed of forgotten and unknown Cole Porter songs which lasted a couple of weeks at the Criterion recently, will be pleased to hear that a record of the show performed by its original Broadway cast is now available.

Someone was saying recently that when American musicals come to London they emerge as pale shadows of the original, and that British musicals on Broadway acquire a phoney vulgarity and brashness. This record points up at least the first part of that observation. In these tough, American, show - business voices there is unconscious recognition of the Broadway heritage and the Porter era.

Leading them is Kaye Ballard *(above)*, one of those dynamic women that the American musical theatre produces, but who have made no impact this side of the Atlantic (largely by not coming) – Carol Channing and Gwen Verdon are other examples. Her parody of Sophie Tucker doesn't seem quite as affectionate a tribute as the sleeve note would have us believe. Harold Lang and some other bright voices attack the songs and revive them. *The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter* is on CBS label – BRG 70024.

Coward's dozen

Another record just published in the *Music for Pleasure* series is a collection of a dozen songs by Noël Coward, and sung by him. The tracks date from all over the place and consequently recording quality varies, but never alarmingly. Coward's own technique and attack varies too; the early recordings (including *The Stately Homes of England*) reveal his mastery of putting over a pointed line, his good diction. But his years in cabaret have given him a much more incisive and cleaner attack, the ability to insert a subtle pause, still within the rhythmic phrases, which places him above everyone in this particular art. It's called *The Master Sings* (MFP 1111).

roger baker

WEST END

openings

Tues 15 Nov: **MAN OF MAGIC**, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Book and Lyrics: John Morley, Aubrey Cash. Music: Wilfred Wylam. Magic: Dill-Russell. Dir: Peter Ebert. Cast: Stuart Damon, Judith Bruce, Doris Hare, Stubby Kaye, Colin Welland. Musical based on the life of Houdini. 7.15 Subs: 7.45. W Mat: 3.0. Sat: 5.30, 8.30

Wed 16 Nov: **JUSTICE IS A WOMAN**, Vaudeville, Strand, WC2 (TEM 4871). Authors: Jack Roffey, Ronald Kinnoch. Dir: Anthony Sharp. Cast: Constance Cummings, Naunton Wayne, Joyce Heron, David Langton. 7.30. Subs: 8.0. W Mat: 2.45. Sat Mat: 5.0

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

ARSENIC AND OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Pungent revival of deliciously nasty comedy. Dame Sybil Thorndike and Athene Seyler stir the brew. With: Derek Farr, Muriel Pavlow. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb. Ends 12 Nov

THE BED-SITTING ROOM, Mermaid, Puddle Dock, Blackfriars (CIT 7556). The original Spike Milligan show; written, directed and starring Spike. 6.10, 8.40. Opened 10 Oct. Ends 17 Dec

BIG BAD MOUSE, Shaftesbury, Shaftesbury Avenue, WC2 (TEM 6596). Eric Sykes and Jimmy Edwards in a play full of vast laughs. M-Th: 8.15 (ends 10.15). F and Sat: 6.15 (ends 8.15) and 8.45 (ends 10.45). Opened 17 Oct

Constance Cummings rushes back to the West End as an English lawyer defending in Scotland – in "Justice is a Woman" at the Vaudeville.

BLACK AND WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, W1 (VIC 1317). It should make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20. Opened 20 Feb 1962. Ends 7 Jan

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, W1 (WHI 6692). Danny La Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30. Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May

THE FIGHTING COCK, Duke of York's, St. Martin's Lane, WC2 (TEM 5122). John Clements and Sarah Badel in elegant Anouilh from the Chichester Festival. 8.0 (ends 10.30). Th Mat: 2.45 (ends 5.15). Sat Mat: 5.0 (ends 7.30). Opened 25 Oct

FOUR DEGREES OVER, Fortune, Russell Street, WC2 (TEM 2238). Oxford revue. 8.30 (ends 10.35). Sat Mat: 6.0 (ends 8.5). Opened 15 Sept

THE GENERAL'S TEA PARTY, Jeanetta Cochrane, Southampton Row, WC1 (CHA 7040). Author: Boris Vian. Translated by: Simon Watson Taylor. Dir: Michael Geliot. Cast: Richard Murdoch, Gwen Nelson. 7.45. Ends 19 Nov

Eric Sykes is helping Jimmy Edwards to turn "Big Bad Mouse" at the Shaftesbury into a daily riot that continues when the curtain falls.

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W and Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

THE ISRAELI COMPANY OF MIME AND SONG, New Arts, Great Newport Street, WC2 (TEM 3334). Principal artists: Nehma Hendel and Juki Arkin. Special exhibition of Israeli art in foyer. 8.0. Sat: 5.0. Opened 7 Nov. Ends 19 Nov

JORROCKS, New, St Martin's Lane, WC2 (TEM 3878). Joss Ackland makes an endearing hero in a colourful and appealing musical. 8.0 (ends 10.45). T and Sat Mats: 4.15 (ends 7.0). Opened 22 Sept

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4061). Extended bedroom farce with the delectable Glynis Johns

playing Anne of Cleves to Keith Michell's Henry VIII. 8.0 (ends 10.10). W: 3.0 (ends 5.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.45). Opened 25 July

LADY WINDERMERE'S FAN, Phoenix, Charing Cross Road, WC2 (TEM 8611). Coral Browne sweeps devastatingly through a slice of Beaton-designed Wilde. 8.0 (ends 10.30). W Mat: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 13 Oct

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in an admired English version of a Sardou comedy. 8.30 (ends 10.40). W and Sat: 6.0 (ends 8.10). Opened 26 July

LONDON LAUGHS, Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging, Harry Secombe booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May

LOOT, Criterion, Piccadilly (WHI 3216). Charles Marowitz directs Joe Orton's controversial play. 8.15. Th and Sat 6.0, 8.45

MACBETH, Royal Court, Sloane Square, SW1 (SLO 1745). English Stage Company. Dir: William Gaskill. Cast: Alec Guinness, Simone Signoret, Gordon Jackson, Maurice Roeves. 7.30 (ends 10.10). Sat Mat: 3.0 (ends 5.40). Opened 20 Oct. Ends 19 Nov

THE MOUSETRAP, Ambassadors, West End, WC3 (TEM 1171). After 14 years still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30)

THE ODD COUPLE, Queen's, Shaftesbury Avenue, W1 (REG 1166). Neil Simon's hilarious study of two husbands sharing a flat. 8.0 (ends 10.5). Th Mat: 2.30 (ends 4.35). Sat: 6.0 (ends 8.5); 8.30 (ends 10.35). Opened 12 Oct

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TEM 3028). Vanessa Redgrave until Sat, then Anna Massey. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May

Cilla Black migrates from Merseyside to China to fall for Frankie Howerd's rickshaw-boy in a scene from "Way Out in Piccadilly."

THE RIVALS, Theatre Royal, Haymarket, SW1 (WHI 9832). Ralph Richardson and Margaret Rutherford in some stylish Sheridan. 7.45 (ends 10.15). W Mat: 2.30 (ends 5.0). Sat: 5.0 (ends 7.30); 8.15 (ends 10.45). Opened 6 Oct

ROBERT AND ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th and Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have women trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 18 May 1961. 7.30 (ends 10.25). W and Sat: 2.30 (ends 5.15). Ends 14 Jan

Stuart Damon, rugged American singer-actor, tackles tricks of Houdini in "Man Of Magic," new musical at the Piccadilly.

SPRING AND PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. Ruth Dunning is mother. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15); 8.45 (ends 10.55). Opened 19 Nov 1965

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June

WAIT UNTIL DARK, Strand, Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer unwittingly involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July

WAY OUT IN PICCADILLY, Prince of Wales, Coventry Street, W1 (WHI 8681). Authors: Ray Galton, Alan Simpson, Eric Sykes. Stars: Frankie Howerd, Cilla Black. 8.0. W, T, Sat: 6.10, 8.45

PERIMETER

ASHCROFT, Fairfield Hall, Croydon (CRO 9291). RELATIVE VALUES. Th 10 Nov: 7.45

A FUNNY KIND OF AN EVENING, with David Kossoff. F 11 and Sat 12 Nov: 7.45

KING LEAR. From T 15 Nov: 7.45

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). BAREFOOT IN THE PARK. Until Sat 12 Nov: 8.0. Th and Sat mats: 2.30

INTIMATE, Palmers Green, N13 (PAL 3798). THE BOY FRIEND. Until Sat 12 Nov: 7.30. Th mat: 2.30. Sat: 5.0, 8.0

A MAN FOR ALL SEASONS. From M 14 Nov: 7.30

NEW, High Street, Bromley, Kent (RAV 6677). THE CREEPER. 7.45. Th mat: 2.30. Sat: 5.15, 8.0

PALACE, Clarendon Road, Watford, Herts (92-25671). AS DOROTHY PARKER ONCE SAID . . . . 7.45. Sat mat: 4.45

QUEEN'S, Hornchurch, Essex (49-43333). MISALLIANCE. Until 12 Nov: 8.0. Th mat: 3.0. Sat: 5.0, 8.15

THE ANNIVERSARY. From T 15 Nov: 8.0

QUESTORS, Mattock Lane, Ealing (EAL 0011). MACBETH. F 11, Sat 12, T 15, W 16 Nov: 7.45. For schools: Sat 3.0, M 7.45

RICHMOND, The Green, Richmond, Surrey (RIC 0088). GIVE LIKE FUN, with Irene Handl. 7.45. Sat: 5.30, 8.15

TOWER, Canonbury Place, N1 (CAN 5111). THE THREE SISTERS. Th 10-Sat 12, W 16 Nov: 7.30

THEATRE ROYAL, Windsor, Berks (95-61107). SHADOWS OF THE EVENING and COME INTO THE GARDEN, MAUD. M, W Th: 7.30. T, F, Sat: 8.0. Th mat: 2.30. Sat mat: 4.45

WIMBLEDON, SW19 (WIM 5211). ACCUSATION. Until Sat 12 Nov: 7.30. Th mat: 2.30. Sat: 5.0, 8.15

WHITE HORSE INN. From M 14 Nov: 7.30

OUT OF TOWN

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warwks (0789-2271). Th 10 Nov: HENRY IV Part I. 2.0. HENRY IV Part II. 7.30

F 11 Nov: HENRY V. The stature of Ian Holm's performance far exceeds his lack of inches. 7.30

Sat 12 Nov: HAMLET. Last chance this season to see David Warner's contemporary interpretation and Peter Hall's exciting production, 2.0

TWELFTH NIGHT. Diana Rigg dons boy's clothes as Viola in Clifford Williams' aromatic production, 7.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (0483-60191). DEAR CHARLES. Author: Alan Melville. Dir: Alexander Doré. Cast: Sophy Stewart in the role created by Yvonne Arnaud, with Joan Hickson, Ellis Irving, Clement McCallum. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

Aviva Marks comperes the programme being given by the Israel Company of Mime and Song at the New Arts Theatre Club.

LEATHERHEAD THEATRE CLUB, High Street, Leatherhead, Surrey (537-2952). BAREFOOT IN THE PARK. Author: Neil Simon. Young married troubles comedy with Philip Gilbert, Gay Cameron. 7.30. W: 8.0. Sat Mat: 4.0

OXFORD PLAYHOUSE, Beaumont Street, Oxford (0092-47133). Th 10 - Sat 12 Nov: JENOUSIA. Author: René de Obaldia. A black comedy of the absurd by Oxford University Experimental Theatre Club. 8.0. Sat: 2.30

Sat 12, M 14-W 16 Nov: THE VISIT. Author: Dürrenmatt. Dir: Michael Sadler. The return of a rich old woman to her home town. Oxford University Experimental Theatre Club. 8.0

REPERTORY

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 10-Sat 12 Nov: LOVE FOR LOVE. Peter Wood's golden production of Congreve's flawed classic. 7.30 (ends 10.15). Sat Mat: 2.15 (ends 5.0)

T 15 Nov: A FLEA IN HER EAR by Feydeau. Prototype in-and-out-of-doors farce. 7.30 (ends 10.0)

John Clements in Anouilh's "The Fighting Cock," now at the Duke of York's Theatre, and fresh from its Chichester Festival success.

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 10-Sat 12 Nov: STAIRCASE by Charles Dyer. Dir: Peter Hall. A comedy with Paul Scofield and Patrick Magee. 7.30. Sat: 2.30

Sat 12 Nov: DAYS IN THE TREES by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 7.30 (ends 10.5)

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). IN THE MATTER OF J ROBERT OPPENHEIMER. Until Sat 12 Nov: 8.0. Sat: 5.0, 8.15

LITTLE ANGEL MARIONETTE THEATRE, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE MARSH KING'S DAUGHTER. Sat 12 Nov: 3.0, 5.0. Sun 13 Nov: 3.0. A special show for the very young Sat: 11.0

MOUNTVIEW, 104 Crouch Hill, N8 (MOU 5885). HENRY V. From M 14 Nov: 8.0

PLAYERS, Villiers Street, Strand (TRA 1134). LATE JOYS. Victorian music hall. M and T: 8.0. W-Sat: 9.0

UNICORN THEATRE for children, Arts Theatre, Great Newport Street, WC2 (EMP 6116). THE HAPPY COBBLER and PIERROT AND FAT WILLIAM. Sat 12 Nov: 2.15. Sun 13 Nov: 2.15 and 4.30

VANBRUGH, Malet Street, WC1 (LAN 7982). OEDIPUS THE KING. Sat 12-T 15 Nov: 7.30. Sat and Mon Mats: 2.30

FILMS

Seconds (X, Plaza, Piccadilly Circus, from 10 November) was an exciting prospect. A middle-aged man, convinced he has nothing left to live for, is offered a new life by a strange firm, employing bright-eyed plastic surgeons and other unearthly practitioners. A body, he is told, will be found; a death certificate issued. He himself will be remodelled, rejuvenated, set up in a new existence as an artist, since his secret passion has always been for painting.

So far, so very good. John Randolph comes incredibly close to the life of the hollow man who is offered substance of a sort. And director John Frankenheimer holds a Hitchcockian grip on the opening scenes which leaves one's mouth dry with suspense. The macabre under-thoughts, too, are subtly implanted. The offer seems unbelievable, but wondrous. But then where do the bodies come from, for certification of death?

Then – and it's not entirely the actor's fault – once Randolph transmogrifies into Rock Hudson, the thread of the screw tightening the tension seems to break away. The

Jason Robards is the latest actor to essay Al Capone in Roger Corman's "St. Valentine's Day Massacre."

pace becomes laborious, the destination uncertain, and that spine-chilling contact with a new and weird science-fiction (?) world is broken. The dialogue grows more hackneyed by the line, and the grape-orgy scene, where the new man sheds his inhibitions, comes across without meaning or use to the story. Mr Hudson shows three expressions (bemused, smiling, hysterical) and a Broadway actress named Salome Jens makes a damp screen début. Only the ending restores the film very nearly to its original high plane.

● *Alvarez Kelly* (A, London Pavilion, currently), is allegedly based on a true American Civil War incident in which a herd of cattle seesawed between equally hungry Union and Reb forces. William Holden looks neither very Irish or Mexican as Kelly, and his chief claim to being a man of action seems to rest with stock shots of him riding from the same angle at the camera, going "Hyahh." Phoney Southern accents are almost as plentiful as the cattle, and the dialogue is so plain that, although I enjoyed the film, even my love of Westerns was strained considerably. It is left to Patrick O'Neal as an egoistic Union Commander, and Richard Rust, a leering Confederate sergeant, to keep the flag flying.

david quinlan

OPENING

THE QUILLER MEMORANDUM (A). Low-key thriller, with George Segal as a lone-wolf operator combating resurgent Nazi groups in Berlin. Not shown at time of writing. (Max von Sydow, Alec Guinness, Senta Berger, George Sanders. Dir: Michael Anderson. Col. Panavision. 103 min.) **Odeon Leicester Square.** WHI 6111. Opens Th 10 Nov

SECONDS (X). Nightmare thriller, telling of a middle-aged banker, weary of his own identity, who seeks the services of a mysterious business organisation for the rejuvenation of the old. Based on a novel by David Ely, with John Randolph and Rock Hudson sharing the major role. Some remarkable visual effects by photographer James Wong Howe, but a laborious mid-section dissipates earlier suspense. (Dir: John Frankenheimer. 100 min.) **Plaza,** Piccadilly Circus. WHI 8944. Opens Th 10 Nov

WEST END

AFTER THE FOX (U). Peter Sellers and his gang assume the guise of a film crew to smuggle in a cargo of stolen gold under police protection. Sellers adopts a number of disguises and easily outshines a dull supporting cast. (Col. 102 min.) **Prince Charles,** Leicester Place. GER 8181. 2.0, 4.27, 6.54, 9.21. Sat only: 11 pm

ALFIE (X). Michael Caine plays the incredible Alfie, devoutly dedicated to a love life that is intensive, uncommitted and often funny. His birds flit in and out at lightning speed. (Col. 114 min.) **Classic,** Piccadilly Circus. GER 2380. 2.35, 5.49, 9.3. Sat only: 11.15 p.m. Sun: 2.9, 5.23, 8.37

ALVAREZ KELLY (A). A meandering, but off-beat Western, about the desperate rivalry between the Union Army and the Confederates over a great herd of cattle owned by Alvarez Kelly, an Irish-Maxican rancher. (William Holden, Richard Widmark. (Col. 110 min.) **London Pavilion,** Piccadilly Circus. GER 2982. 10.25, 12.48, 3.23, 6.5, 8.52. Sun: 2.50, 5.30, 8.20

BALTHAZAR (A). Film of eloquent simplicity about the life of a donkey as he passes from owner to owner over the years, surrounded by the corrupt inhabitants of a remote village. (Francis Lafarge, Nathalie Joyaut. 90 min.) With: *Le Baron de l'Ecluse* (A). **Cameo-Poly,** Upper Regent Street. LAN 1744. 2.42, 5.54, 9.6. Sun: 5.37, 8.54

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Robert Ryan, Pier Angeli. Col. 163 min.) **Warner,** Leicester Square. GER 3423. 12.50, 4.20, 7.50. Sat only: 11.25 pm. Sun: 3.50, 7.25. (Check with cinema)

THE BIBLE . . . IN THE BEGINNING (U). Covers from the Creation to the story of Abraham and Isaac. John Huston's direction is uneven but the Noah sequence, in which he himself plays Noah, is quite delightful and amusing, though the animals really steal the show. (Michael Parks, Richard Harris, George C Scott. Col. Cinerama. 175 min.) **Coliseum Cinerama,** St Martin's Lane. TEM 3161. 2.30, 8.0. Sun: 3.30, 7.30

THE BLUE MAX (A). George Peppard plays an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal in the Kaiser's air force. Aerial photography fine; dialogue grounded. (James Mason, Ursula Andress. Col. 155 min.) **Metropole,** Victoria. VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

CALIFORNIA HOLIDAY (U). Yet another Presley film, this time with Elvis as a pop singer who wanders about the countryside with a band that includes a girl drummer. Many new numbers for devotees. (Shelley Fabares. Col. 93 min.) **Jacey,** Marble Arch. MAY 6396. 12.50, 2.45, 4.50, 6.53, 8.57. Sun: 4.50, 6.53, 8.57

DARLING . . . (X). Director John Schlesinger attempts to lay bare the decadence of contemporary life but succeeds only in a rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) **Windmill,** Great Windmill Street. GER 7413. 1.0, 3.33, 6.8, 8.45. Sat only: 11 pm. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. Omar Sharif smoulders as Yuri Zhivago and Julie Christie is unforgettable as Lara. Good entertainment. (Geraldine Chaplin. Col. 193 min.) **Empire,** Leicester Square. GER 1234. 2.30, 7.30 Sat only: 11.30 pm. Sun: 3.0, 7.30

FANNY HILL (A, London). Carry-On-level version of the bawdy novel. Letitia Roman is a winsome Fanny. The dubbed dialogue is tonelessly spoken. (Alex D'Arcy, Miriam Hopkins. 96 min.) With: *How to Keep the Red Lamp Burning* (X). **Continentale,** Tottenham Court Road. MUS 4193. 3.10, 6.55. Sun: 6.45

GEORGY GIRL (X). A gay, voguishly directed piece about a plump, unattractive young girl. Lynn Redgrave gives a touching, sympathetic performance. (James Mason, Alan Bates, Charlotte Rampling. 99 min.) **Carlton,** Haymarket. WHI 3711. 1.45, 4.10, 6.35, 9.0. Sat only: 11.15 pm. Sun: 4.10, 6.35, 9.0

GOAL! WORLD CUP 1966 (U). The screen record of the complete 1966 World Cup series in Technicolor. Stylish but unexciting. (Col. 108 min.) **Columbia,** Shaftesbury Avenue. REG 5414. 12.35, 3.15, 6.0, 8.50. Sat only: 11.50 pm. Sun: 3.30, 6.10, 8.55. Ends 16 Nov

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday,* with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole as an elegant detective who becomes her partner in crime. (Col. 123 min.) **Rialto,** Coventry Street. GER 3488. 1.18, 3.44, 6.10, 8.36. Sat only: 11.33 pm. Sun: 3.28, 5.57, 8.27

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added to strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier, the Mahdi. (Ralph Richardson. Col. Cinerama. 130 min.) **Casino,** Old Compton Street. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40. Sun: 3.28, 5.57, 8.27

THE LIQUIDATOR (A). Chicken-hearted assassin hires another to do his killing. The low-comedy dialogue gives Rod Taylor and Trevor Howard little chance, and the girls are woefully weak. (Col. 104 min.) **Ritz,** Leicester Square. GER 1234. 12.30, 2.40, 4.50, 7.0, 9.10. Sat only: 11.36 pm. Sun: 2.30, 4.40, 6.50, 9.0

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited though rather inadequate Liza. Great vitality but played just a little too safe. (Stanley Holloway. Col. 185 min.) **Studio One,** Oxford Street. GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

THE PAWNBROKER (X). Sol Nazerman, a pawnbroker, owns a seedy little shop and is haunted by the memory of the time he spent in a concentration camp. Rod Steiger, in a remarkable performance, gives the film some ring of truth. Geraldine Fitzgerald, Jaime Sanchez. 115 min.) **Odeon Haymarket.** WHI 2738. 2.30, 8.0. Sat: 2.0, 5.15, 8.15. Sun: 4.30, 8.0. Ends 7 Dec

ROMEO AND JULIET (U). A straightforward record of Kenneth MacMillan's ballet, with music by Prokofiev, featuring Margot Fonteyn and Rudolf Nureyev. Magnificent costumes and settings. (Col. 126 min.) **Astoria,** Charing Cross Road. GER 5385. 3.0, 8.15. Sun: 4.30, 7.45. Ends 1 Jan 1967

THE ROUND-UP (X). An austere and visually arresting Hungarian film, set after a popular uprising against the Hapsburgs in the 19th century, in a deserted prison camp in the middle of a Hungarian plain. (János Görbe, Tibor Molnar. 94 min.) With: *Nine Days of One Year* (U). **Academy One,** Oxford Street. GER 2981. 2.30, 6.0, 9.35. Sun: 5.55, 9.25

THE SOUND OF MUSIC (U). Hosts of children and singing nuns. Christopher Plummer is the somewhat authoritarian father of the brood and Julie Andrews another wholesome governess. (Col. Todd-AO. 170 min.) **Dominion,** Tottenham Court Road. MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

SOUTH-WEST TO SONORA (A). Russell Metty, colour cameraman on *The War Lord,* scores again in this very fine Western which has Marlon Brando as a buffalo hunter who beards a gang of Mexican outlaws in their lair to regain his treasured Appaloosa stallion. Sidney Furie directs in his usual mannered style, but drives his points home effectively. (Anjanette Comer, John Saxon. Col. 98 min.) **Leicester Square Theatre.** WHI 5252. 1.40, 4.5, 6.35, 9.5. Sat only: 11 pm. Sun: 4.5, 6.35, 9.5

1,000 CLOWNS (A). Jason Robards plays a sensitive writer trying to escape from the hypocrisy of a television career, and Barbara Harris gives a delicious performance as a young social worker with who he becomes involved. (Martin Balsam. 117 min.) With: *The Railrodder* (U). **Academy Two,** Oxford Street. GER 5129. Pgm: 12.55, 3.25, 6.0, 8.40. Sun: 5.30, 8.10

THE WAR IS OVER (X). Alain Resnais's latest investigation into the past and present, which caused such controversy at Cannes. A veteran of the Spanish Civil War (Yves Montand) dwells on the effect the past has had on him. (Ingrid Thülin. 121 min.) With: *Morianna* (X). **Berkeley,** Tottenham Court Road. MUS 8150. 1.0, 4.45, 8.40. Sun: 4.45, 8.40

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple engage in violent, utterly destructive quarrels in which they ruthlessly tear at one another's weaknesses. Well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) **Curzon,** Curzon Street. GRO 3737. 12.50, 3.20, 5.55, 8.35. Fri and Sat only: 11 pm. Sun: 3.0, 5.30, 8.10

GENERAL RELEASE

† *Sunday programmes differ Check with cinema*

DISTRICT DIRECTORY

(a jump in sequence indicates a late programme change)

Baker Street Classic. 19, 44.
Balham Ritz. 12.
Barnet Odeon. 21.
Belmont Essoldo. 2, 12.
Brixton Classic. 1, 38.
***Brixton Granada.** 18, 28.
Bromley Odeon. 12.
***Camberwell Grand.** 33, 37.
Charing Cross Road Jacey. 20.
Chelsea Classic. 14, 24.
Chelsea Essoldo. 12, 28.
Croydon Classic. 17.
Dalston Classic. 13.
†**Drayton Gardens Paris-Pullman.** 41.
Ealing Walpole. 21.
East Ham Granada. 15.
Edgware Road ABC. 49.
†**Edgware Road Gala Royal.** 8.
Eltham Hill Gaumont. 28.
Finchley Rex. 43.
Fulham Road ABC. 49.
Golders Green Ionic. 3, 12.
Hackney Essoldo. 18, 32.
Hammersmith Broadway. 21.
Hampstead Classic. 10.
Hampstead Everyman. 26, 29.
Harringay Curzon. 22.
Harrow Road Prince of Wales. 47.
Hendon Gala. 13, 30.
Hendon Gaumont. 21.
Highams Park Royal. 6, 18.
Kilburn Classic. 42.
Kilburn Grange. 21.
Kingston Odeon. 28.
Mile End Road Odeon. 47.
Notting Hill Classic. 4, 23.
Notting Hill Gaumont. 21.
Oxford Street Cinephone. 7.
Piccadilly Jacey. 36.
Praed Street Classic. 35.
Putney Globe. 9.
Rayners Lane Odeon. 21.
Raynes Park Rialto. 6, 39.
Richmond Gaumont. 28.
Southfields Plaza. 2, 6.
Stockwell Classic. 16.
Stoke Newington Coliseum. 12, 34.
Thornton Heath Granada. 12.
Tooting Astoria. 6, 28.
Tooting Classic. 31.
Tottenham Palace. 21.
***Victoria Biograph.** 45, 46.
Victoria Cameo. 11, 40.
Wandsworth Road Granada. 7.
Waterloo Station Classic. 27.
Watford Essoldo. 48.
Watford Odeon. 21.
Welling Granada. 12.
†**Westbourne Grove International Film Theatre.** 25.

RANK RELEASE NORTH

From Fri: WHAT DID YOU DO IN THE WAR, DADDY? (A). A hilarious comedy. A war-weary company of GIs are detailed to take a small town in Sicily, but the inhabitants willingly surrender, accompanied by uproarious festivities. Dick Shawn, as the captain, and James Coburn, his lieutenant, give thoroughly agreeable performances. (Sergio Fantoni, Giovanna Ralli – *above* – Aldo Ray. Col. 114 min.) With: **The Boy Cried Murder** (A). Ends Th 17 Nov

RANK RELEASE SOUTH

From Fri: THE SANDWICH MAN (U). A series of farcical sketches, filmed on location in London, and linked by Michael Bentine's sandwich man, who giggles at each mishap, and moves on to the next. Mostly amazingly unfunny, with a star cast of comedy players outshone by a runaway motor-mower. (Dora Bryan – *above* – Norman Wisdom, Terry Thomas, Stanley Holloway. Dir: Robert Hartford-Davis. Col. 91 min.) With: **They're A Weird Mob** (U), Ends Th 17 Nov

ABC RELEASE NORTH

From Fri: THE NAKED PREY (A). An unusual American-South African co-production, produced and directed by Cornel Wilde – *above* – in which he plays a hunter in 1840, on the run from vengeful natives. A kind of Robinson Crusoe adventure story set in the veld with more than its fair share of blood and excitability. It doesn't always come off, but it's unusual and worth a visit. (Ken Gampu. Col. 95 min.) With: **Red Line 7,000** (A). Ends Th 17 Nov

ABC RELEASE SOUTH

From Fri: THE IDOL (X). A rambling and supposedly significant piece about an American art student in London, who becomes involved in an affair with his friend's mother. Jennifer Jones makes a come-back as the mother. London locations are pleasant enough. (Michael Parks, John Leyton – *above* – Jennifer Hilary. Dir: Daniel Petrie. 111 min.) With: **The Skull** (X, Peter Cushing, Christopher Lee, Nigel Green, Jill Bennett, Patrick Wymark). Ends Th 17 Nov

ADVENTURE

1 **Adventures of the Bengal Lancers** (U). Richard Harrison. Mon, four days: Brixton Classic. With: Crooks Anonymous (U)
2 **The Trap** (A). Oliver Reed, Rita Tushingham. Sun, six days (closed Mon): Belmont Essoldo. Sun, six days (closed Tues): Southfields Plaza. With: The Pad (A)

COMEDIES

3 **Alfie** (X). Michael Caine. Until Sat: Golders Green Ionic
4 **The Apartment** (A). Jack Lemmon, Shirley MacLaine. Fri, seven days: Notting Hill Classic. Late show Sat 11.15 pm
6 **Carry On Screaming** (A). Harry H Corbett. Until Sat: Southfields Plaza, Tooting Astoria. Sun, seven days: Highams Park Regal, Raynes Park Rialto
7 **Crazy Paradise** (X). Lotte Tarp, Ghita Norby. Oxford Street Cinephone
8 **The Great Race (U).** Tony Curtis, Jack Lemmon, Edgware Road Gala Royal. Fri, five days (not Mon and Wed): Wandsworth Road Granada
9 **How To Steal A Million** (U). Audrey Hepburn, Peter O'Toole Fri, seven days: Putney Globe
10 **Tom Jones** (X). Albert Finney, Susannah York. Fri, seven days: Hampstead Classic
11 **What's New Pussycat?** (X). Peter Sellers, Peter O'Toole. Sun, four days: Victoria Cameo

DOCUMENTARY

12 **Goal! World Cup 1966** (U). Until Sat: Belmont Essoldo. Fri, seven days: Bromley Odeon, Balham Ritz, Thornton Heath Granada, Welling Granada. Sun, seven days: Chelsea Essoldo, Golders Green Ionic, Stoke Newington Coliseum.
13 **Karamoja** (A). Until Sat: Hendon Gala. Fri, seven days: Dalston Classic. With: Drops of Blood (X)
14 **Mondo Cane** (X). Fri, seven days: Chelsea Classic. Late show Sat 11.15 pm
15 **Slave Trade in the World Today** (X). Fri, seven days: East Ham Granada. With: The Small World of Sammy Lee (X)
16 **This Shocking World** (X). Fri, seven days: Stockwell Classic
17 **The War Game** (X). Fri, seven days: Croydon Classic

DRAMA

18 **Cul-de-Sac** (X). Donald Pleasence, Françoise Dorléac. Until Fri: Brixton Granada. Until Sat: Hackney Essoldo, Highams Park Regal
19 **A Generation** (A). Tadeusz Lomnicki, Urzula Modrzynska. Fri 11 Nov, 11.15 pm only: Baker Street Classic
20 **Gift** (X). Soren Stromberg, Sisse Reingaard. Charing Cross Road Jacey
21 **The Group** (X). Elizabeth Hartman, Shirley Knight. Fri, seven days: Barnet Odeon, Ealing Walpole, Hendon Gaumont, Hammersmith Broadway, Kilburn Grange, Notting Hill Gaumont, Rayners Lane Odeon, Tottenham Palace, Watford Odeon
22 **The Hill** (X). Sean Connery. Sun, seven days: Harringay Curzon. With: Butterfield 8 (X)
23 **Infidelity** (X). Jean Seberg, Jean-Pierre Cassel. Fri 11 Nov, 11.15 pm only: Notting Hill Classic
24 **Knife in the Water** (X). Jolanta Unecka, Leon Niemczyk. Fri 11 Nov, 11.15 pm only: Chelsea Classic
25 **Lilith** (X). Jean Seberg, Warren Beatty. Westbourne Grove International Film Theatre
26 **Of A Thousand Delights** (X). Claudia Cardinale. Mon, seven days: Hampstead Everyman
27 **The Servant** (X). Dirk Bogarde, Sarah Miles. Fri, seven days: Waterloo Station Classic
28 **Suddenly, Last Summer** (X). Elizabeth Taylor, Montgomery Clift, Katherine Hepburn. Until Sat: Chelsea Essoldo. Fri, seven days: Eltham Hill Gaumont, Kingston Odeon, Richmond Gaumont. Sun, six days (not Tues): Tooting Astoria. Mon, five days: Brixton Granada
29 **Viridiana** (X). Francisco Rabal. Until Sun: Hampstead Everyman
30 **Who Wants To Sleep?** (X). Gert Frobe, Catherine Deneuve. Sun, seven days: Hendon Gala

HORROR

31 **King Kong** (A). Fay Wray, Robert Armstrong. Fri, seven days: Tooting Classic
32 **Masque of the Red Death** (X). Vincent Price, Jane Asher. Sun, three days: Hackney Essoldo
33 **The Projected Man** (X). Bryant Haliday, Mary Peach. Mon, six days: Camberwell Grand
34 **Tarantula** (X). John Agar, Mara Corday. Until Sat: Stoke Newington Coliseum

MUSICALS

35 **Jazz on a Summer's Day** (U). Louis Armstrong. Fri, seven days: Praed Street Classic. With: Man from the Diners Club (U)
36 **The Kinky Darlings** (X). Piccadilly Jacey. With: Image of Love (X)

THRILLERS

37 **From Russia With Love** (A). Sean Connery. Until Sat: Camberwell Grand
38 **Hell is a City** (A). Stanley Baker. Fri, three days: Brixton Classic
39 **The Liquidator** (A). Rod Taylor, Trevor Howard. Until Sat: Raynes Park Rialto
40 **Ocean's 11** (A). Frank Sinatra, Dean Martin, Sammy Davis Jnr. Until Sat: Victoria Cameo
41 **The Sleeping Car Murders** (X). Yves Montand, Simone Signoret. Drayton Gardens Paris-Pullman.

WAR

42 **All Quiet on the Western Front** (A). Lew Ayres. Fri, seven days: Kilburn Classic
43 **Battle of the Bulge** (A). Robert Shaw, Henry Fonda, Robert Ryan. Fri, seven days: Finchley Rex
44 **The Young Lions** (A). Marlon Brando, Montgomery Clift. Fri, seven days: Baker Street Classic

WESTERNS

45 **Gun for a Coward** (U). Fred MacMurray, Jeffrey Hunter. Mon, three days: Victoria Biograph
46 **Horizons West** (A). Robert Ryan. Until Sat: Victoria Biograph
47 **The Magnificent Seven** (U). Yul Brynner, Steve McQueen. Fri, seven days: Mile End Road Odeon, Harrow Road Prince of Wales.

PRE-RELEASE

48 **My Fair Lady** (U), Audrey Hepburn, Rex Harrison. Watford Essoldo
49 **Where the Bullets Fly** (A). Tom Adams, Dawn Addams. Fri, seven days: Edgware Road ABC, Fulham Road ABC.

FILMS IN FLIGHT

AIR FRANCE. To New York. Until 15 Nov: Rififi in Paris. From 16 Nov: Stagecoach. **To Los Angeles and Montreal.** Until 15 Nov: Marriage on the Rocks. From 16 Nov: Rififi in Paris. **To Washington.** Until 15 Nov: Our Man Flint. From 16 Nov: Marriage on the Rocks

PAN-AM. Eastbound. Until 30 Nov: Alvarez Kelly. **Westbound.** Until 30 Nov: The Sleeping Car Murders

TWA. All flights. Until 11 Nov: Bang! Bang! You're Dead. From 12 Nov: The Appaloosa (Southwest to Sonora)

MAKE A DATE

FRIDAY 18 NOVEMBER

Exhibition: *The Engineer's Day*, sponsored by Government. To be attended by the Queen and Duke of Edinburgh and the President of Pakistan. Science Museum (till 14 Jan)

TUESDAY 22 NOVEMBER

Festival: 10th London Film Festival. National Film Theatre (until 9 December)
Concert: Festival of St Cecilia – Royal Concert in presence of the Queen. In aid of Musicians' Benevolent Fund and Allied Charities. Royal Albert Hall. 8 pm

FRIDAY 25 NOVEMBER

Concert: Bach's B Minor Mass. Jacques Orchestra. Conductor: David Willcocks. Festival Hall. 8 pm

SATURDAY 26 NOVEMBER

International Dance Festival: organised by Society for International Folk Dancing. Royal Albert Hall, 2.30 and 7.30 pm
Concert: Jazz at the Philharmonic. Those taking part include Dizzy Gillespie, Coleman Hawkins, Zoot Simms and T-Bone Walker. Festival Hall. 6.15 and 9 pm
Exhibition: retrospective exhibition of paintings and drawing by L S Lowry. Tate Gallery (till 15 January)

SUNDAY 27 NOVEMBER

Concert: Vienna Boys' Choir. Royal Albert Hall. 7.30 pm

WEDNESDAY 7 DECEMBER

Film: Gala charity première, in aid of Newspaper Fund, of *Is Paris Burning?* All-star cast includes Orson Welles. Plaza
Concert: *Messiah*, by The Henry Wood Concert Society. Royal Albert Hall. 7.30 pm

THURSDAY 8 DECEMBER

Film: Opening of new Cliff Richard musical, *Finders Keepers*. Odeon, Leicester Square

WEDNESDAY 14 DECEMBER

Film: Gala première of *A Funny Thing Happened on the Way to the Forum*, starring Zero Mostel, Buster Keaton. Directed by Richard Lester. Odeon, Marble Arch. (reopening for this film)

THURSDAY 15 DECEMBER

Opera: *Benvenuto Cellini* (Berlioz). First performance of new production. Royal Opera House, Covent Garden

MONDAY 2 JANUARY

Film: Charity première of *Hawaii*, starring Julie Andrews, Max von Sydow and Richard Harris. Sponsored by Variety Club, in aid of underprivileged children. Astoria, Charing Cross Road

MUSIC

HOW MANY CONCERTGOERS, I wonder, were awaiting with some anticipation the first British performances at the Festival Hall of Messiaen's *Sept Haïkaï* and *Et Exspecto Resurrectionem Mortuorum*, on 7 December? If you were one of them, prepare to be disappointed, because the Musicians' Union do not like the idea of a French percussion group – Les Batteurs de Strasbourg, who use exotic Chinese instruments – playing with the orchestra in place of British players. So the programme has had to be changed to include Messiaen's *Oiseaux Exotiques*, and the British première of Bartok's *Kossuth* Symphony.

Few operas are as far-fetched as Rossini's Thieving Magpie. *A girl, condemned to death for stealing a silver spoon, is reprieved only when the culprit is proved to be a magpie! In the Wells revival, on the 17th, Catherine Wilson* (left) *plays Ninetta.*

The Four Tops, currently high in the charts with *Reach Out, I'll Be There*, have just arrived in town to record several radio and TV programmes. Brian Epstein first saw the group in New York and signed them up immediately – for two concert appearances at the Saville Theatre, on Sunday.

Verdi's *Simon Boccanegra* has always been Tito Gobbi's favourite role, not only from the character's relation to the actual opera, but also from the point of view of Boccanegra as a person. His enthusiasm is electric, as anyone who has seen him sing the role will agree. So the British-Italian Society are very happy people this week, for they have secured Gobbi for a personal appearance at the Commonwealth Institute on 16 November, when he will talk about his favourite role.

Some good news for jazz enthusiasts comes from Transatlantic Records. On Monday they will be releasing the first 30 of a series of jazz LPs, with such names as Miles Davis (right), *Mose Allison, John Coltrane, Theolonius Monk and the Modern Jazz Quartet.*

Now that the 12th season of the 5.55 pm recitals on the 100-stop Royal Festival Hall reform-organ is well under way, it is interesting to note how no two artists have made the instrument sound the same. This was the same organ so hotly opposed in the early 1950s – yet through the years its bright incisive speech, as well as its romantic warmth, are now taken very much for granted. It is well worth making a journey to one of these recitals, particularly if you are a Bach fan, whose music is their mainstay. Arnold Richardson is the soloist on 9 November, and Michael Schneider (from Cologne) on the 16th. Tickets are 5s.

If I were to announce that a work by Handel is about to have its first performance, you might ask me to pull the other leg. But, on 15 November, at the Banqueting House, the Soho Music Society is to give Handel's cantata, *Saevit Tellus*, for the very first time. The manuscript was discovered in the British Museum by James Hall, who, with his son Martin, has prepared the performing version for the SMS. The piece was written in 1707, when Handel was 22.

ian woodward

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 10 Nov: London Symphony Orchestra. Conductor: Istvan Kertesz. Soloists: Vladimir Ashkenazy, piano, Margaret Price, soprano. 8.0
Sat 12 Nov: Sinfonia of London. Conductor: Stanley Pope. 8.0
Sun 13, T 15 Nov: New Philharmonia Orchestra. Conductor: Rafael Frühbeck de Burgos. Sun: 7.30. T: 8.0
W 16 Nov: London Mozart Players. Conductor: Harry Blech. Soloists: Tamas Vasary, Peter Frankl, pianos. 8.0
FAIRFIELD HALL, Park Lane, Croydon (CRO 9291). Sat 12 Nov: Croydon Symphony Orchestra. Conductor: Arthur Davison. Soloists: Valerie Tryon, Thomas Igloi. 8.0
ODEON CINEMA, Swiss Cottage, NW3 (PRI 3424). Sun 13 Nov: Royal Philharmonic Orchestra. Conductor: Sir Adrian Boult. 7.30
GREENFIELD HALL, Ealing (EAL 3456). Sat 12 Nov: Ealing Choral Society, City of London Orchestra. 7.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). M 14 Nov: SIMON BOCCANEGRA, Verdi (in Italian). Conductor: Dowes. Principals: Vaughan, Cioni, Gobbi, Bryan-Jones, D. Ward, Godfrey. 7.0
SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). T 10, T 15 Nov: MADAM BUTTERFLY, Puccini. Conductor: Faris. Principals: Robinson, Sarti, Delaney, J Andrew, Dowling, Easton. 7.30
F 11 Nov: THE RAKE'S PROGRESS, Stravinsky. Conductor: Balkwill. Principals: Thomson, Coates, Sinclair, Belcourt, Young, Herincx, Blackburn. 7.30
Sat 12, W 16 Nov: SAMSON AND DELILAH, Saint-Säens. Conductor: Matheson. Principals: Howard, Dowd, Delaney, Bickerstaff, Singleton, Blackburn. 7.30

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). T 15 and W 16 Nov: SERENADE, Tchaikovsky/Balanchine; APOLLON MUSAGETE, Stravinsky/Balanchine; THE RITE OF SPRING, Stravinsky/MacMillan. Conductors: Lanchbery, Young. Principals: Beriosova, McLeary, Parkinson, Mason, Lorrayne, Rosson. 7.30
CIVIC THEATRE, Chelmsford. (0245-56460). M 14 Nov: BALLET FOR ALL. Members of Royal Ballet Company. 8.0

RECITALS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Sun 13 Nov: Stefan Askenase, piano. 3.0
M 14 Nov: Quartetto Italiano. 8.0
W 16 Nov: Michael Schneider, organ. 5.55
WIGMORE HALL, Wigmore Street, W1 (WEL 2141)
Th 10 Nov: Dumka Trio. 7.30
F 11 Nov: Claus-Ocker, baritone, Erich Böhlke, piano. 7.30
Sat 12 Nov: Antonio Baciero, piano. 3.0. Hubert Berr, piano. 7.30
Sun 13 Nov: Mario Miranda, piano. 3.0
M 14 Nov: Hilary Coates, piano. 7.30
T 15 Nov: Gary Towlen, piano. 7.30
W 16 Nov: Ank Reinders, soprano, Geza Frid, piano. 7.30
GOLDSMITHS HALL, Foster Lane, EC2 (MON 5142). Th 10 Nov: Beaux Arts Trio of New York. 6.30
VICTORIA AND ALBERT MUSEUM, SW7 (KEN 6371). Sun 13 Nov: The Vesuvius Ensemble. Thea King, clarinet, Brian Hawkins, Charles Tunnel, cello, Susan Bradshaw, piano. 7.30
CONWAY HALL, Red Lion Square, Holborn, WC1 (CHA 8032). Sun 13 Nov: Amici String Quartet. 6.30

JAZZ/POPULAR

JAZZ SHOWS, 100 Oxford Street, W1. Th 10 Nov: Alan Elsdon's Jazz Band with Ed Hall. Sat 12 Nov: Alex Welsh
THE MARQUEE, Wardour Street, W1. Th 10 Nov: Paul Butterfield Blues Band
SCOTCH OF ST JAMES. F 11 Nov: Ben E King
ROYAL FESTIVAL HALL. F 11 Nov: Pete Seeger. 8.0
THAMES HOTEL, Hampton Court. F 11 Nov: Alex Welsh
FAIRFIELD HALL, Croydon. F 11 Nov: Bluesensation; Alexis Korner. 7.45
NEW VICTORIA. Sun 13 Nov: Astrud Gilberto, Stan Getz. 6.0 and 8.30
SAVILLE THEATRE. Sun 13 Nov: The Four Tops. 6.0 and 8.30
RAM JAM CLUB, Brixton. Sun 13 Nov: Paul Butterfield Blues Band
HAMMERSMITH ODEON. M 14 Nov: The Beach Boys
COOKSBURY INN, Edmonton. M 14 Nov: Paul Butterfield Blues Band
CELEBRITY CLUB. M 14-Sat 19 Nov: Truly Smith

COMMENT

"Our aim," explained Cyril Smith, "is to play all the notes. In most of our pieces we achieve this 100 per cent. Sometimes we can only manage 98 per cent. But we never miss out anything essential, only duplications. And in at least one work we are actually playing *more* notes than when we had four hands."

Cyril Smith and his wife Phyllis Sellick are the only three-handed piano team in the business. They adjusted to this format from necessity when Smith, flying in an unpressurised Russian aircraft, suffered a thrombosis and partial paralysis of his left side. For a year it seemed that his brilliant, 27-year-old concert career must be over.

More as a form of therapy than with any practical end in view, his wife encouraged him to join her in three-handed duets. One day a 'phone call came from their agent. The City of Birmingham Orchestra had heard that Cyril and Phyl were playing together again; would they accept an engagement? Smith recalls the day vividly. "I was out in the garden when Phyl brought the message. We said yes before we realised we'd nothing to play."

That was nine years ago. Today the Smiths are in the full flight of a new, unique career. They give about 80 concerts every year, broadcast, and have toured New Zealand. Three years ago they made their first three-handed record. Now EMI have just released their fourth LP, a pot-pourri, *Favourite Encores*, ranging from Brahms to Stravinsky.

Their big stumbling-block in the early days was repertoire. Every normal two-piano score has to be virtually fragmented and reassembled to the Smiths' special needs. "Getting one bar right," says Cyril Smith, "can take a week." A devoted band of arrangers, all personal friends, now meets the challenge of dividing the notes (sometimes even the melody) between Phyl's two hands on one keyboard and Cyril's wide-ranging right hand on the other.

One arranger was given the Brahms St. Anthony Variations. "It can't be done," he reported. A few years later, having observed the Smiths' expanding techniques, he tried again. Now the piece stands high on their list of 150-odd works.

For 57-year-old Smith, his new success is more than a livelihood. It meant a rescue from despair, achieved largely through the devotion of his wife. No one realises that more profoundly than Cyril Smith.

richard last

JAZZ

Enthusiasts in and around London are gearing themselves for the winter influx of top jazz names. We are promised the annual procession of the best American soloists, groups and big bands.

A *Jazz at the Philharmonic* package show opens its British tour with a Festival Hall concert on Saturday 26 November. Among the "star" names scheduled to appear with JATP are Dizzy Gillespie, Jimmy Moody, Coleman Hawkins, Zoot Simms, Benny Carter, Teddy Wilson and T-bone Walker.

On 20 January, the Woody Herman band will appear at Ronnie Scott's. Eight days later, they have a concert booking for the New Victoria Theatre.

Following hard on the "Herd" appearances comes a repeat of this year's partnership-of-the-greats: Duke Ellington and Ella Fitzgerald. Their February tour will follow the same pattern as their early spring concert series this year. On 5 February, Ella and the Ellington band will share the billing at the Odeon, Hammersmith. On 11 February, they will play at the Festival Hall, followed by another appearance at Hammersmith Odeon the next night.

Despite the beat boom, several groups have survived and maintained their standards. Among them is the Johnny Scott Quintet, which is featured regularly at the Bull's Head pub, in Barnes. They have been together for three years. One of Scott's works, commissioned by the BBC – *A Jazz Symposium for Orchestra* – will be recorded by Philips later this year.

john mclead

RICK DANE ON DISCS

Otis Redding – *Fa-Fa-Fa-Fa-Fa (Sad Song)* (Atlantic). Redding's follow-up to *Can't Turn You Loose* is a definite winner on the discothèque scene. Although uncommercial and not immediately catchy, it does get better with every spin. The self-penned lyrics are handled with a compulsive blues quality by Otis in his usual power-packed manner.

●

Gerry and the Pacemakers – *Girl On A Swing* (Columbia). Pleasant new disc from Gerry Marsden, who seems to have gone into disc limbo lately. Although it's a wistful little song, all about a girl on a swing who doesn't swing, it has the ingredients of a hit. A smash States-side, its very simplicity has enormous appeal and is reminiscent of his earlier successes. Ideal for *Housewives' Choice*, it should put Gerry back into the charts.

McCoys – *Don't Worry Mother, Your Son's Heart Is Pure* (Immediate). The McCoys seem to have been forgotten over here, but with their latest record they make a strong challenge for the charts. The quiet Eastern opening crashes into an exciting sound which generates a terrific atmosphere. The amusing send-up lyrics are a riot, and performed with attack. It sure has that hit feel to it.

●

Dave Berry – *Picture Me Gone* (Decca). A disc that has a lot going for it – an overall commerciality. It pleases me that Dave *(below)* hasn't tried

anything similar to *Mama* for his follow-up. What with the kick-off yell of the girls' choir and the big-building sound, it should happen. The persistent beat, Dave's excellent vocal, and the first-class arrangement by Ivor Raymonde all add up to hit material. Must do well.

ALBUM SPOTLIGHT: Ray Charles, His Orchestra and Chorus – *Ray's Moods* (EMI, Mono). A real collector's album – reflecting the wildest emotional range of Ray Charles, aptly named. Rhythm and blues is featured on the opening track, *What-cha Doing In There*, with Ray and the Raelettes swinging like crazy. Typical Charles ballad style is heard on *Please Say You're Fooling*; and the Country and Western people aren't forgotten, as Ray sings *She's Lonesome Again. You Don't Understand* has a unique vocal treatment, with Charles at his blues best. *Sentimental Journey* has a fascinating interplay of voices and is sung with great emotion, done like you've never heard it before. An exciting, varied album from one of the most dynamic musical talents.

●

DISCOTHEQUE TEN

1 *Reach Out, I'll Be There* – Four Tops.
2 *Beauty Is Only Skin Deep* – Temptations.
3 *What Becomes of the Broken Hearted?* – Jimmy Ruffin.
4 *Happy Feet* – Robert Parker.
5 *I Said I Wasn't Gonna Tell Nobody* – Sam and Dave.
6 *If I Were A Carpenter* – Bobby Darin.
7 *Holy Cow* – Lee Dorsey.
8 *Fanny Mae* – Mighty Sam.
9 *Que Sera Sera* – Geno Washington.
10 *Ride On Baby* – Chris Farlowe.

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(Reservations: MAYfair 3200)

GALLERIES

There used to be an art-schoolteacher's joke, that J M W Turner always painted the cattle in his pictures up to their knees in water or grass because he couldn't draw their feet properly. At its worst this story insinuates an incompetence on the part of an otherwise recognised master-painter, while, in fact, the story-teller himself probably cannot face some aspect of the artist's imagination.

Such a combination of *non-sequitur* and inaccuracy ("he cannot draw one particular thing, therefore, he can't be credited with intending another") is still used by the desperate person in front of the inexplicable artifact.

I don't mean such bizarre suggestions as that Monet's beautiful late paintings totally depend on the artist's cataract of the eye or that El Greco's distorted forms were caused by stigmatic vision, I mean the off-hand dismissal of a work of art that does not visibly contain the kind of drawing the viewer recognises or claims to recognise. I say

Two recently identified Lelys that decorated a music room, have been presented to the Tate by the NACF.

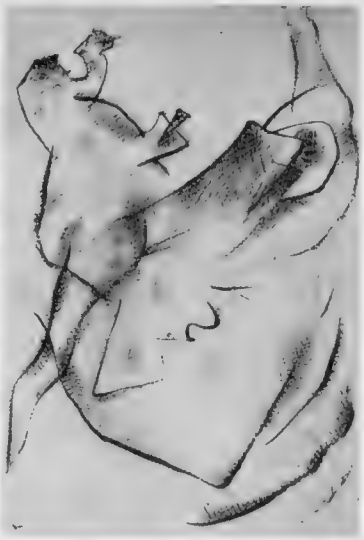
"claims to recognise" because no two people, however well informed, will agree easily on what drawing really is.

The trouble probably began in the Renaissance when drawing was, for a very short time, more or less codified into a grammar of marks, something parallel to a scientific system. This classical style was considered an essential and visible but separate part of a whole and completed work of art.

Such a pure and rational position, like most human ideals, was only tenable for a short time – say five years. Nevertheless, while the artists who essentially created that ideal (Raphael, Michelangelo, etc.) were themselves soon inverting their own principles in the service of expression, subsequent academics have used the classical tenets like so many sorcerer's apprentices trying to use a broom of authority on the artistic imagination.

Nowadays even if we say something reasonable like "this is good/bad in relation to what it is trying to express" we are left unhappy because we know we are convincing no one. We can say X is a great artist or "that is a great painting" but try "*that* is a great drawing" and one produces a silence which says louder than words: "Poor chap – doesn't he know that only *I* know?" Try it and see.

keith sutton



Top left: "Nymph" by Gerhard at Heim. Centre: Portrait of Mademoiselle Rouart" by Degas at Gimpel Fils. Right: Ink drawing by Kandinski at Marlborough Fine Art. Bottom left: Still life, by Cornelius Cruys at B Koetser. Right: "Woman playing lute" by Gianantonio Guardi at Hallsborough Gallery.

OPENING

BROD GALLERY, 24 James Street, SW1. Tel 839 3871. New premises. Old Master paintings. 17 Nov till Christmas. M-F 9.30-6, Sat 9.30-1

THE DUKE OF EDINBURGH. Tryon, 42 Dover Street, W1. HYD 5161. Photographs of birds and animals from world tours. 17 Nov-10 Dec. M-F 9.30-6, Sat 10-1

KANDINSKY, Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Paintings and drawings. 23 Nov-15 Jan. M-F 10-5, Sat 10-12

DAVID KOSTER, Everyman Foyer, Everyman Cinema, NW3. HAM 4071. Lithographs. 14 Nov-1 Jan. M-Sat 2-10, Sun 4.30-10.30

MARLBOROUGH NEW LONDON, 17-18 Old Bond Street, W1. MAY 5161. New Marlborough prints. 16 Nov-13 Jan. M-F 10-5, Sat 10-12

MICHAEL MICHAELEDES, Hamilton, 8 St George Street, W1. HYD 3196. Paintings. 15 Nov-10 Dec. M-F 10-6, Sat 10-1

DAVID MICHIE, Mercury, 26 Cork Street, W1. REG 7800. Paintings. 16 Nov-10 Dec. M-F 10-6, Sat 10-1

FELICIEN ROPS (1833-1898), Piccadilly, 16a Cork Street, W1. MAY 2875. Drawings and paintings. 15 Nov-3 Dec. M-F 10-6, Sat 10-1

TNA RESEARCH GROUP LTD, First Floor, 15 Berkley Street, W1. Ron Dellar, Terry Shaul, Wilhelm Luib. Paintings. John Oakman – sculpture. 14-18 Nov. M-F 10-5

TOOTH & SONS, 31 Bruton Street, W1. GRO 6741. Recent acquisitions. 16 Nov-3 Dec. M-F 9.30-6, Sat 9.30-1

MARTIN WEENER, Curwen, 1 Coleville Place, W1. MUS 1459. Climate of Assassination. 25 paintings in protest of the murder of President Kennedy. 14-30 Nov. M-F 10-5, Th 10-7, Sat 10-1

WRIGHT HEPBURN, 10 Halkin Arcade, SW1. BEL 3486. Various theatre designs including *Gloriana*. 16 Nov-3 Dec. M 2-6, T-Sat 10-6

CURRENT

IVOR ABRAHAMS, MICHAEL CHILTON, MICHAEL SANDLE, Grabowski, 84 Sloane Avenue, London, SW3. KEN 1868. Abrahams – sculpture; Chilton and Sandle – constructions. Until 4 Dec. Daily 10-6

ARTS COUNCIL, 4 St James Square, SW1. WHI 9737. Six Swedish painters. Until 10 Dec. M-Sat 10-6, T and Th 10-8

KIT BARKER, Waddington, 2 Cork Street, W1. REG 1719. Paintings. Until 26 Nov. M-F 10-6, Sat 10-1

MAX BILL, Hanover, 32a St George Street, W1. MAY 0296. Paintings and sculpture. Until 22 Dec. M-F 10-5.30, Sat 10-1

LYNN CHADWICK, Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Recent sculpture. Until 12 Nov. M-F 10-5, Sat 10-12

ANTONY DONALDSON, Rowan, 25a Lowndes Street, W1. BEL 3490. Until 1 Dec. M-F 10-6, Sat 10-1

ALFRED DUNN, Redfern, 20 Cork Street, W1. REG 1732. Reliefs, structures, prints, paintings. Until 26 Nov. M-F 10-6, Sat 10-1

GIMPEL FILS, 50 South Molton Street, W1. MAY 3720. Homage to René Gimpel. Until 26 Nov. M-F 10-5.45, Sat 10-1

JOHN GOLDING AND CHARLES PERRY, Axiom, 79 Duke Street, Grosvenor Square, W1. HYD 6646. Painting and sculpture. Until 30 Nov. M-F 10-6, Sat 10-1

HEATHFIELD, WAKEFIELD, HILLER, 16 Woodstock Street, W1. MAY 4419. Paintings. Until 26 Nov. M-F 10-6, Sat 10-1

HEIM GALLERY, 59 Jermyn Street, SW1. HYD 0688. Winter exhibition, including some major Spanish works. Until 21 Dec. M-F 10-5, Sat 10-1

ICA, 17 Dover Street, W1. GRO 6186. Five young artists: Ann Clarke, Tom Edmonds, Bruce McLean, Barry Martin, John Whitaker. Also Pravoslav Sovlak in library – graphics. Until 3 Dec. M-F 10-6, Sat 10-1

BRIAN KOETSER, 38 Duke Street, St James, SW1. WHI 6309. Dutch, Flemish and Italian Old Masters. Until 16 Dec. M-F 10-6. Sat 10-1

LEFEVRE, 30 Bruton Street, W1. MAY 2250. Mixed French painters. Until 17 Dec. M-F 10-5, Sat 10-1

MAAS, 15a Clifford Street, W1. REG 2302. Early English watercolours. Until 18 Nov. M-F 10-5, Sat 10-12

JEFFREY STEELE, McRoberts and Tunnard, 34 Curzon Street, W1. GRO 3811. Optical paintings. Until 3 Dec. M-F 10-5.30, Sat 10-1

FRANK STELLA, Kasmin, 118 New Bond Street, W1. MAY 2821. Paintings and drawings by US optical painter. Until 3 Dec. M-F 10-5.30, Sat 10-1

BOOKS

B S Johnson is a writer who believes that a book is an object that must mean something, that it must appeal to the tactile and visual senses as well as to the intellectual and emotional. His first novel, *Travelling People*, was written in eight different styles, with visual devices to represent thought processes and states of being: a grey page for unconsciousness, a lighter page for recuperative sleep, blank black pages for death. In his next novel, *Albert Angelo*, he employed what he feels has been one of his most effective visual devices, dividing the page into two columns, one for what his subject said, another for what he thought at the time of speaking.

His new novel, *Trawl*, published this week by Secker and Warburg (27s 6d), a thin, flat-looking book, represents the contents of a man's mind. There are no paragraphs, no chapter headings; only four kinds of gaps (two dots, five dots, eight dots and three lines) to represent pauses in the narrator's thought processes. It may all sound like a gimmick, but Johnson

"Allen Lane, the Penguin Press" is to be a hardback publishing venture next year.

argues intensely that "The whole shape and phrasing of the book was dictated organically. I have tried realistically to represent the workings of the mind. In this, my third novel, there is a less overt technique than in the others. Instead of bashing the reader over the head with technique, it is only there if he looks. But, if the book twists your guts because of what it says, this is the important thing."

His hero, at sea in a trawler and wracked by sea sickness, looks back over his life, his evacuation as a child in the war, his love affairs, his dawning consciousness of a bitter class warfare, in an agonised attempt to understand the causes of his isolation. He says: "It harrowed me to write it. It is the truth as I see it. This sounds rather conceited, but all good writing is didactic, and, in a way, an enormous act of self-conceit. All I am saying is: 'This I have suffered, this I have learnt from, and I hope it will be of use to someone else.' "

He published a book of poetry in 1964. He is, he says, "a poet first and a novelist second. *Trawl* a hundred years ago would have been written as a long poem. But you can't write a long poem any more because the narrative function of the kind of poetry Byron wrote has been taken over by the novel."

carole d'albiac

B S Johnson: an author whose books are bound to his own specifications. He believes they must appeal to the visual senses as well as to the intellectual.

NON-FICTION

FUN IN A CHINESE LAUNDRY by Josef von Sternberg. Memoirs of the master of the early talkies – one of the most fascinating and fashionable periods of the cinema. He "tamed" Emil Jannings, discovered Marlene Dietrich, created unforgettable films like *The Blue Angel* and *I Claudius*. These are his reminiscences, from the time he starved in Vienna, skilfully mixed with his serious views on the cinema as art. Published by Secker and Warburg, 14 November, 42s

PORTRAIT OF EGYPT by Lord Kinross. Slim volume, dazzlingly illustrated, with a highly personal and selective view of Egyptian history, culture, myth and heritage. Very lucid, beautifully written, far from being a coffee-table book. Ideal for a tourist, but far more than a guide book. Published by André Deutsch, 10 November, 36s

SELECTED LETTERS OF DYLAN THOMAS edited by Constantine Fitzgibbon. Approximately half of the poet's existing letters – human and very modern-sounding. His long correspondence with Pamela Hansford Johnson, letters to other writers, Stephen Spender, Lawrence Durrell, and Richard Church (who criticised him for being "surrealist"), imploring letters to benefactors like the Princess Caetani. Published by Dent, 10 November, 45s

THE NEW CLASSES by Robert Millar. What have been the effects of comprehensive schools, automation, status symbols, television and home ownership on our persistent and unique class structure? The theme of this study is that social attitudes have in fact altered, that there is more equality in many aspects of our life and a new and more relevant class system is evolving. Published by Longmans, 7 November, 30s

MASTERPIECES OF SCULPTURE edited by J. E. Schuler. From the Greeks to the best-known moderns, Arp, Martini, Moore, etc. Introductory chapters cover broadest outlines, Antiquity, Middle Ages and Modern Times; a register of artists, which lists their works and the museums they are in; long captions to each photograph. The book originally appeared in Germany in 1961. Published by Macdonald, 10 November, 6 gns.

THE BOND AFFAIR edited by Oreste del Buone and Umberto Eco. Eight prominent Italian writers examine the Bond phenomenon in an international context and as a sociological phenomenon. Published by Macdonald, 10 November, 18s

THE WORLD OF CHILDREN. A book about children: 300 photographs and commentaries by well-known people, Elizabeth Taylor, Marghanita Laski, Dan Jacobson. Published by Paul Hamlyn, 10 November, 5 gns (4 gns until the end of the year)

NOVELS

THE HUNTRESS by Mitchell Wilson. Portrait of a female scientist in the '20s. Her enigmatic behaviour confuses Hall Prescott, a brilliant young scientist, who falls in love with her when he is 28 and she is 42. He follows her to Paris, learns the story of her rise to fame in Paris, the spell her teacher cast on her, her disastrous marriage. Published by Secker and Warburg, 14 November, 36s

THE SCARPERER by Brendan Behan. The only novel by the author of *Borstal Boy*, it first appeared in *The Irish Times* in 1953 under a pseudonym because Dublin intelligentsia objected to pieces of pornography he had written under his own name. The scarperer is a mysterious figure whose influence enables a group of toughs to break out from Mountjoy Penitentiary in Dublin and who plans fraud, falsification of identity and murder. Published by Hutchinson, 14 November, 21s

THE WORDS OF MY ROARING by Robert Kroetsch. Canada in the '30s, the politics of an Alberta community and a larger-than-life character called Blackstrom who campaigns in the local elections. The author, a professor of English in New York, says of the period, "a time of high ideals and bitter facts . . . the Messianic nature of prairie politics made an impression on me – the peculiar combination of fundamental religion and radical political theory." Published by Macmillan, 10 November, 25s

PAPERBACKS

EGON RONAY BMC 1967 GUIDE TO HOTELS, RESTAURANTS, PUBS AND INNS. 3,028 establishments chosen. Additions to this year's edition are tourist centres and travel facilities. Grading is from "good" to "appalling" (the Serpentine Snack Bar is rated appalling). Hotels and restaurants graded on a percentage basis - the Savoy is top with 96 per cent. Five restaurants achieve three stars. Most pubs considered dismal. Published by Four Square. 10 November, 25s

PUB GAMES (The Watney Book of) by Timothy Finn. If you are a jolly person who likes to play games in pubs this will save you a lot of argument about the origins and rules of thirty games, Aunt Sally, bar billiards, Old English skittles and the like. Queen Anne Press, 10 November, 8s 6d

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AT GOOD WINE MERCHANTS

GOOD EATING

I won't pretend that it's actually *suffering*, like pain and anguish suffering, but not all this professional eating that I do is a bed of saffron rice. One of the penalties of my pseudonymous eating is that I get treated just like any other Joe. So much the better when it comes to helping you.

My first visit to the Tamarisk was for lunch, and we were content to sit by an open window, tucking into the Arab/Persian food this restaurant specialises in. The décor seemed a bit heavy, but I supposed that, in the mellower lights of evening, that would pass muster. The waiter seemed singularly ill-informed about the food he was to serve, but he was willing enough to ask behind the scenes.

And the food itself was pretty good. A shame, I thought, that, even down the Old Brompton Road, they cannot do better than four or five pairs for lunch.

Return visit

A few days later, under the same pseudonym, I returned for dinner. Knowing there was music at the Tamarisk after dark, I specifically asked for a table away from the band when I booked. We arrived latish, around 10 pm. The restaurant was worse lit than a back room in the Chamber of Horrors. I dimly perceived two other couples silhouetted against the greenish-coloured walls. We were shown to a table a few feet from the bawling musicians. Quieter, please, I remonstrated – that was what I had asked for in the first place. We were shown to a table in a far corner of the room.

Taking a second ugly and guttering candle from the next table, we tried to read the spatulate menu. When a waiter came over I said: "It's so dark here I can hardly see what to choose."

Wittily (I'm being generous) he replied. "That's why I wanted to give you a different table." I suppose that, in the darker corners of Tamarisk, people don't actually eat.

We chose, groping not only in the physical dark, but cuisine-wise, too. When it says *spicy* sauce, I asked, is that a very hot sauce? Oh, no, said the waiter. When our dishes did come, we could hardly eat the *bamia* – ladies' fingers – for the too-hot tomato sauce in which they were drowning.

Enjoyable

Most of the dishes I have eaten here, and tasters agree, are very enjoyable indeed. I must say that the Moroccan Cous-Cous is not served here as I have had it in Casablanca's authentic restaurants – chefs seem to get obsessed with hot spiced sauces as soon as the fog of London touches them. But with only one or two slight reservations, yes, Tamarisk is worth eating at, for lunch, say, on a pleasant spring or autumn day.

● I was reminded of recent plaints against *paella* the other day when lunching at a Greek restaurant in town. Reminded, that is, in a very pleasant way. For the *pilaf de fruits de mer* they serve at Beoty's in St Martin's Lane was everything the Spaniards promise – but rarely fulfil.

Packed with half a dozen different kinds of shell-fish, Beoty's is splendidly reminiscent of what it should be like to sit in a beach café somewhere along the Aegean or the Med, eating the morning's catch. Close your eyes, put a sea-shell to your ear . . . ah, romantics! Don't be absurd!

arthur pottersman

LONDON CHOICE

BOULESTIN, French, 25 Southampton Street, WC2 (TEM 7061). Mon-Fri: 12.30 pm-1.45 pm and 6 pm-10.45 pm. Average bill for two £6-£7. CREDIT CARDS: *Diners*

DIPLOMAT, 20 Mount Street, W1 (MAY 3200). French week with the Grand Véfour. Mon-Fri: 12.30 pm-3 pm and 7 pm-11.45 pm. Open Sats for dinner. CREDIT CARDS: *Diners, American Express, Barclaycard, Eurocard*

GEORGE AND VULTURE, English, George Yard, Lombard Street, EC3 (MAN 9710). Mon-Fri: noon-3 pm. Large selection of grills. Bill for two: £2 10s. CREDIT CARDS: *Diners, American Express*

KETTNERS, Swiss, Romilly Street, W1 (GER 3437). Lunch: noon-2.45 pm. Dinner: 6 pm-11.40 pm. (Suns 7 pm-10.40 pm). Family lunch, 25s, Sat and Sun. Bill for two: about £5. CREDIT CARDS: *Diners, American Express*

LA COLOMBINA D'ORO, Italian 61 Dean Street, W1 (REG 4150. 6875). Open every day from 12-3 pm and 6 (Sundays 6.30) to 11.30 pm. Expect to pay about £4 for two. No credit cards

MAISON PRUNIER, 72 St James's Street, SW1 (HYD 1373/4). Dinner and supper 5.45-11.30 pm. Open Sundays. Excellent fish restaurant. Very expensive, but pre-theatre supper (5.45-7 pm) only 27s 6d. CREDIT CARDS: *Diners, Eurocard, American Express*

PARKES, International, 4 Beauchamp Place, SW3 (KEN 1390). Dinner only 7.30-11.30 pm. £3 for a four-course *table d'hôte* meal. Book in advance. No credit cards

RITZ, English, Piccadilly, W1 (HYD 8181). Open every day for lunch 12.45-3, and dinner 6.45-11. Conventional *haute cuisine* with some hefty portions of smoked salmon. Around £6 for two. CREDIT CARDS: *Eurocard*

VENDOME, fish, 20 Dover Street, W1 (MAY 5417). Sun-Fri: 12.30-2.30 pm. Mon-Fri: 6.30-11.15 pm. Sun: 7-10.15 pm. Closed Sat. Bill for two: £5-£6. CREDIT CARDS: *Diners, American Express, Eurocard, Barclaycard*

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3 pm, 6.45-10.30 pm. Average bill for two £5-£6. CREDIT CARDS: *Diners, American Express*

AROUND TOWN

TAMARISK, 95 Old Brompton Road, SW7 (KEN 7806). Open every day of the week as follows: Monday to Saturday. Lunch noon to 2.45 and dinner 6.45 pm to 12.45 am. Sunday lunch from 1 pm to 2.45 pm, and dinner from 7 to 10.45 pm. All latter times are last-order times. Here are some specific thoughts about the on-the-whole good food: *Homous*, which they call here Aladdin's Turban, is one of the best my Middle-Eastern taster has had in London. It is a kind of rough paste, made of ground chick peas and spices; served with good *pita*, the warm-to-touch unleavened Arab-style bread. I did not find the almond and chicken soup (Emperor's Soup) or Egyptian *foule* as great as the descriptions promise, but one taster did like the thick lentil and spinach Soup *Bedou*. We did particularly enjoy *zenubia* – knuckle of lamb, stewed Arab-style. Too much rice and too little meat with one of the kebab dishes – not good value at 22s 6d. Wine list uninspiring and not inexpensive. Sweets – quite good, and I think you'll do better with something Continental such as chocolate *gâteau*, than with the Middle-Eastern flaky sticky pastries. They add a service charge on to the bill, and two can normally expect to pay £5 to £6. CREDIT CARDS: *Diners, American Express, Eurocard, Barclays*

LES TROIS CANARDS, 13-14 Knightsbridge Green, SW1 (589-0509). Monday-Saturday, from noon to 2.30 pm and 7 pm to 11.30 pm (last order times). Proprietor Jacques Lestrade, who also owns Le Coq Au Vin not far away, seems to be making a good thing of his newest operation. He is getting the best of all clientèles – a mixed bag. Some of them are Anglo-Continental businessmen. There are debby types, shopping matrons, account-worthy dowagers. Certainly praise for not pouring dressing over the prawn cocktail before serving it, but spooning it to the customer's precise request. They do three special duck dishes, including a most enjoyable boned duck pie. Carafe wine comes in slightly deceptive containers, but the value is all right. One sweet is a kind of whisky-based *zabaglione;* we thought not, actually, but other sweets, such as a *petit pot de chocolat*, made pleasant enough conclusions. Coffee, yes On the whole you can expect to be well looked after here, though we did find moments of slight forgetfulness among the waiters. Bill for two: about £4. CREDIT CARDS: *Diners, Barclay, American Express*

ISOLA BELLA, 15 Frith Street, W1 (GER 3911). Open Monday to Saturday from 12.15 pm to 2.30 pm and 6.15 pm to 10.10 pm for dinner – all last-order times. A good Italo-French restaurant of the middle range. Downstairs is more fashionable, but upstairs is quite cosy, too. Most dishes seem perfectly pleasant, from *pasta in brodo* to *osso buco* – far from light, mind – and dressed crab. Carafe wine is similarly quite good value for money, and certainly intoxicating enough. Bill for two: £4-£4 10s. CREDIT CARDS: *Diners, American Express*

DAY OUT

EXHIBITIONS

BETHNAL GREEN MUSEUM, Cambridge Heath Road, E2. Half a Century of Modern Design. Display of the Victoria and Albert Museum's collection of design from the later phases of *art nouveau* to the design of Dufy, Grant, Nicholson etc. Until 5 Feb: M-Sat 10-6, Sun 2.30-6

BRITISH MUSEUM, Bloomsbury, WC1. History and Romance in Mughal India. Manuscript illustrations of the 16th and 17th centuries in the style initiated by Emperor Akbar. Until New Year: M-Sat 10-5, Sun 2.30-6

CHURCH OF ALL HALLOWS, London Wall, EC2. Contemporary Hangings. Embroidery, tapestry, fabric collage, *batik* and tie-and-die are on show, the work of modern English artists who have developed the 13th century tradition of embroidery, to harmonise with modern architecture and contemporary taste. Until 25 Nov: M-F 10-5.30

DESIGN CENTRE, Haymarket, SW1. Scientific Instruments. Exhibition shows the variety of ways in which instruments are used in industry, hospitals and schools. Objects on display include a new instrument for measuring blood pressure automatically and a spectrophotometer used in dope tests. Until 19 Nov: M-Sat 9.30-5.30, W and Th 9.30-9

ROYAL COLLEGE OF ART, Kensington Gore, SW7. Rumanian Art of the 20th Century. Paintings, sculpture, graphics and tapestry by leading contemporary artists, including Brancusi. Until 19 Nov: M-F 10-5.30, Th 10-8, Sat 10-4

SPORT

ASSOCIATION FOOTBALL
International

England v Wales. Wembley. Wed, 7.45 pm. (Bakerloo or Metropolitan Lines to Wembley Park)

First Division
Fulham v Aston Villa. Craven Cottage. Sat, 3 pm. (District Line to Putney Bridge, then short walk)
Tottenham Hotspur v West Ham United. White Hart Lane. Sat, 3 pm. (Rail from Liverpool Street to White Hart Lane)

Second Division
Millwall v Ipswich Town. The Den. Sat, 3.15 pm. (Trains from Charing Cross, to New Cross and New Cross Gate)

RUGBY UNION
London Counties v Australians. Twickenham. Sat, 2.30 pm. (District Line to Richmond, then 73 bus from Richmond Police Station. Frequent trains from Waterloo to Richmond)

STEEPLECHASING
Plumpton. Mon. (Trains from Victoria or London Bridge to racecourse station. By road take B2116 branch of A23

ICE HOCKEY
Wembley Lions v Fife Flyers. Empire Pool, Wembley. Sat, 7.45 pm. (Bakerloo or Metropolitan Lines to Wembley Park)

WRESTLING
Royal Albert Hall. Wed, 7.45 pm
Assembly Hall, Walthamstow. Thurs, 8 pm
Bermondsey Baths. Fri, 8 pm
Wembley Town Hall. Mon, 8 pm
Brixton Granada. Sat, 8.30 pm
Watford Town Hall. Tues, 8 pm

KART RACING
Brands Hatch. Sun. National Kart Races
Rye House, Hoddesdon, Herts. Meeting. Sun

GREYHOUND RACING
West Ham. Wed and Fri, 7.45 pm. (District Line to Plaistow)
White City. Thurs and Sat, 7.45 pm (Central Line to White City)

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 10 Nov: Chinese pottery and porcelain. 11.30. English watercolours – landscape (illustrated). 3.0
F 11 Nov: Egyptian sculpture. 11.30. Biblical manuscripts. 3.0
Sat 12 Nov: Assyrian mythology. 11.30. General Tour – ancient Egypt. 3.0
M 14 Nov: the Assyrians. 11.30. Magna Carta (illustrated). 3.0

BUDDHIST SOCIETY, Caxton Hall, SW1 (TAT 1313). W 16 Nov: what did the Buddha teach? Phiroz Mehta. 6.30

FIFTY-NINE SOCIETY OF KENSINGTON, Central Library, Campden Hill Road, W8. Th 10 Nov: hypnosis demonstrated, Patricia Fryer. 8.0

NATURAL HISTORY MUSEUM, Cromwell Road, SW7 (KEN 6323). Th 10 Nov: animals in folklore. 3.0
F 11 Nov: life in a rock pool. 3.0
Sat 12 Nov: a place for birds (illustrated). 3.0

TATE GALLERY, Millbank, SW1 (TAT 4444). Th 10 Nov: Hogarth, Evelyn Meetham. 3.0
Sat 12 Nov: the art of James McNeil Whistler, Evelyn Meetham. 3.0

UNIVERSITY OF LONDON. Th 10 Nov: Civil Rights in the United States, Prof Monrad G Paulsen. Bedford College. 5.15

LONDON AT LUNCH

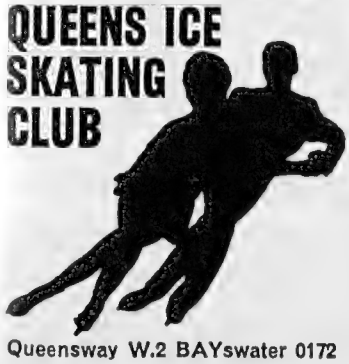
THURSDAY 10 NOVEMBER
Lecture: African sculpture – The Yoruba tribe. British Museum. 1.0
Play: *Mountain Chorus* by Albert Bernel. Quipu, Arts Theatre, Great Newport Street. 12.15 and 1.15 (also Fri)

FRIDAY 11 NOVEMBER
Lecture: The Mildenhall Treasure. British Museum. 1.0

MONDAY 14 NOVEMBER
Play: *The Bear* by Chekov. Quipu, Arts Theatre, Great Newport Street. 12.15 and 1.15

TUESDAY 15 NOVEMBER
Dialogue between Marghanita Laski, authoress and critic, and the Rector. St Mary-le-Bow. 1.5
Lecture: William Vile and his furniture, Derek Shrub. Victoria and Albert Museum. 1.15

SKATE WITH THE STARS at
QUEENS ICE SKATING CLUB



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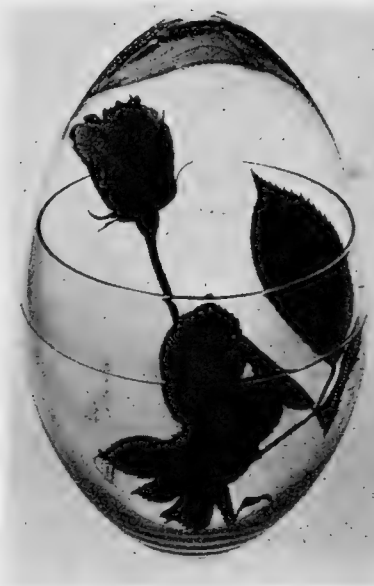
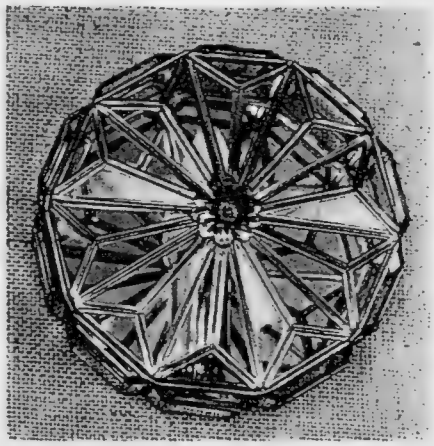
NEW THINGS

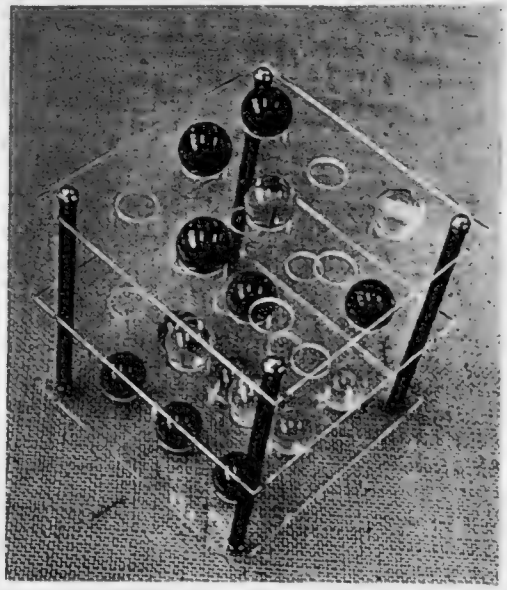
by Annabella Eatherley

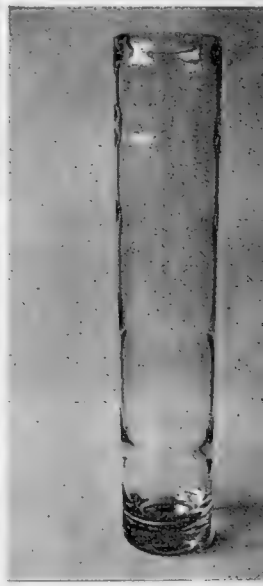


Left: New way of keeping a rose fresh for at least three weeks: two cups of thin glass, which make an air-tight join: 25s, from Vasa, 35 Lowndes Street, W1. **Above:** New, little boy's coat-hanger made of wood and felt: from Chanelle Gift Shop, 33 Brompton Road, SW3.



Left: New electric lantern from Spain, inspired by old candle lanterns in Spanish churches: 10 guineas, from Casa Pupo, 56 Pimlico Road, SW1. **Right:** New from Italy, a plastic chair for children that floats in water. Comes in white, yellow or red: £3 9s 6d, from Vasa.





Left: New game called Plato, which is like playing noughts and crosses, but in three dimensions: 3 guineas, from Presents of Sloane Street, Hamleys, Vasa, and Harrods. **Right:** New from Bavaria, a glass vase that stands 16 inches high: 4 guineas, from Primavera, 149 Sloane Street, SW1.

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NIGHT OUT AND BEST BARS

SPECTACULARS & CABARETS

BLUE ANGEL (MAY 1443), 14 Berkeley Street. Bar opens 6.30 pm, restaurant-cabaret room 10.30 pm. Cabaret 1 am. Membership 3 gns. Cover charge. Short grills menu about 25s a head. Two bands

CELEBRITY (HYD 7636), 17 New Bond Street. Dancing 9 pm-4 am. Cabaret 11.15 pm and 1.15 am. No membership, no cover charge. Show Room: 30s min, service charge. Until Sat: Craig Douglas. From Mon: Al Saxon, Truly Smith

NEGRESCO (MAY 5374 and 2443), 23 Brook Street. 7.30 pm-3 am. No entrance or membership fees. Five course meal 35s. Music, dancing and cabaret with Ronnie Ross, Art Fairbank etc

QUAGLINO'S (WHI 6767), Bury Street, St James. 7.30 pm-1.30 am, inc Sun. Cabaret 11.45 pm (currently: Chester Harriott). Dinner £2 10s. Dancing to three bands

RONNIE SCOTT'S CLUB (GER 4752), 47 Frith Street. 8.30 pm-3 am. Membership 1 gn. Entrance about £1. Dinner 30s-£2 inc wine. Top US jazz artists, nightly 11 pm. (Closed from Mon for decoration)

TALK OF THE TOWN (REG 5051), Hippodrome Corner, Leicester Square. Restaurant 8.15 pm-1.15 am. Revue 9.30 pm. Cabaret 11 pm. Currently: Frankie Vaughan. Dinner, dance and show Mon-Fri 59s 6d, Sat 65s, plus coffee, drinks and tips

WINSTON'S (REG 5411 and 5412), 10 Clifford Street. 10 pm-4 am. Cabaret 12.30 am-2 am. Membership 1 gn. Cover charge. *A la carte* dinner 50s. Dancing, floor-show

DISCOTHEQUES

BIRDLAND (WHI 1648), 4 Duke of York Street. 8 pm-1 am. Membership £1. Entrance fee. Light refreshments

BLAISE'S (KEN 6228), 121 Queen's Gate. 9 pm-2.30 am. Membership 2 gns. Entrance fee. *A la carte* from 17s 6d. Different live group every night

CROMWELLIAN (KNI 7258), 3 Cromwell Road. 8 pm-2.30 am. Membership 3 gns. Entrance fee. Grills up to 12s 6d, plus drinks. Different groups nearly every night

DOLLY'S (GRO 5927), 57 Jermyn Street. 10.30 pm-4 am. Closed Sun. Membership 5 gns. Cover charge. Grills

FANNY'S BISTRO (MAY 6214), 51 Maddox Street. 7.30-3 am. No membership. Cover charge. Minimum charge 21s. *A la carte* menu

HADDY'S (FRE 9918), 158 Old Brompton Road. 8 pm-2 am. Closed Sun. No membership or entrance fee. Full restaurant. Min charge 21s. Average 30s, inc wine

SAMANTHA'S (734-5425), 3 New Burlington Street. 8 pm-3 am. Membership £1. Entrance fee. Drinks at pub prices. Grills approx 8s. Groups. Silent comedy movies on the patio

SCOTCH OF ST JAMES (TRA 6109), 13 Masons Yard, Duke Street. 10 pm-4 am. Membership 5 gns. Entrance fee for guests. Grills about £1. Resident groups. Fri 11 Nov: Ben E. King

SIBYLLA'S (REG 7447), 9 Swallow Street. 10.30 pm-4 am. Members only. Cover charge. Live groups every night

GAMING

GEORGE RAFT'S COLONY SPORTING CLUB (MAY 1657), Berkeley Square. 1.30 pm until end of play. Membership 2 gns. American roulette, blackjack, craps, punto-banco. Dinner-dancing

MAZURKA (GER 3547), 4 Denman Street. 8 pm until end of play. Membership 10s 6d. Blackjack, poker, roulette, craps. Sandwiches. Normal licensing hours

NEW CASANOVA (MAY 1643), 52 Grosvenor Street. Opens 10 pm. Membership 2 gns. Backgammon, blackjack, roulette, chemin de fer, craps. Restaurant and bar

PAIR OF SHOES (HYD 1801), 21 Hertford Street. Gaming starts 10 pm. Membership (temporarily closed) 10 gns. Craps, blackjack and roulette. Restaurant and bar

PALM BEACH CLUB (HYD 6585), 30 Berkeley Street. 6.30 pm till dawn. Membership £1. Baccarat, blackjack, chemin de fer, dice, roulette, American roulette. Restaurant and bar.

OLYMPIC CASINO (BAY 2163), 79 Queensway, W2. 5 pm until play ends. Membership 2 gns. Baccarat, blackjack, chemin de fer, American and French roulette, dice, poker, punto-banco. Restaurant and bar.

ROOM AT THE TOP (ILF 5588), High Road, Ilford. 3 pm until close of play. Membership 21s. Roulette, chemin de fer, blackjack, craps, private card room. Restaurant and bar

VICTORIA SPORTING ROOM (AMB 2467), 150-162 Edgware Road. 2 pm-5 pm. Membership £3. Baccarat, blackjack, chemin de fer, dice, kalooki, poker, roulette. Restaurant and bar.

DINNER & DANCE

BEACHCOMBER (MAY 7777), Berkeley Street. 5.30 pm-1 am. No entrance fee to bar. Dinner 30s. Cocktails from 7s. wines 21s-£3. Three bands

CHANTICLEER (VIC 5695), Roebuck House, Palace Street. 6.30 pm-3 am (not Sun). Cover charge. Dinner from 30s, plus wine. Trio and singer

CANDLELIGHT CLUB (GRO 5753), 3 Green Street, Grosvenor Square. Mon-Fri 8.30 pm-4 am. Closed Sat. Sun 8.30 pm-3.30 am. *A la carte* dinner 79s 6d, plus wine. Cover and service charges. Discothèque. Dancing to piano and guitar

LA DOLCE VITA (GER 2774), 10 Frith Street. 6 pm-1.30 am (Sun until 12.30 am). Dinner 15s 6d min, dinner-dancing 32s 6d in La Taverna (closed Mon)

DORCHESTER (MAY 8888), Park Lane. 8.30 pm-1.30 am. Closed Sun. About £4-£5, including wine. Dancing to New Dorchester Music with Albert Marland. The Grill Room: 6.30 pm-midnight. Service charges

GROSVENOR HOUSE RESTAURANT (GRO 6363), Park Lane. 7.30 pm-1 am. *Table d'hôte* dinner 35s. Wines up to £3. Dancing 8 pm-1 am to the Sydney Lipton Band and Los Cinco Ricardos Group. Service charge

PLAYBOY (MAY 6001), 45 Park Lane. VIP Room 7.30 pm-3.30 am, dinner-dancing and cabaret about 3 gns. Breakfast 1.30 am. Membership 5 gns (plus 3 gns initiation)

ST JAMES'S TAVERN, Great Windmill Street, W1. Ideal place for that pre-theatre or pre-cinema drink. Attentive service from the barman, and a warm, clean feel about the place. Pity about those extraordinary little lampshades all over the place, though. Excellent range of snacks and light meals from the cheery chef behind his own little bar

RED LION, Duke of York Street, SW1. One of those lovely double-identity pubs, with an incredible lunchtime trade from the proliferation of offices in St James's. Comes evening, steady influx of people seeking quiet atmosphere and acceptable surroundings. Useful spot for civilised pre-dinner drinks before crossing Piccadilly and descending on Mayfair

YE OLDE MITRE TAVERN, 1 Ely Court (off Hatton Garden), EC1. Delightful drinking backwater, frequented by diamond-brokers, local residents and discriminating passers-by. Stands on the site of the first Mitre Tavern, built in 1546 by Bishop Goodrich for his servants. Fossilised cherry tree in glass case just inside the door. Under an ancient charter, police can't enter unless invited by the landlord

MAGPIE & STUMP, 18 Old Bailey, EC4. Many a fraudulent company director, and other assorted villains, have enjoyed lunch and drinks here before losing their freedom in the most famous court in the world across the street. Invariably packed, and you can rub shoulders with some of the best-known legal names in town

THE SALISBURY, 90 St Martin's Lane, WC2. A recognised and popular theatre pub, and there are always clutches of actors, directors and scriptwriters rejoicing or complaining. The cut-glass mirrors, velvet banquettes and brass ornaments are sumptuously Edwardian. Buffet counter quite superb

THE SEVEN STARS, 53 Carey Street, WC2. A revisit here the other evening, and nothing has changed. Same old cosy, comfortable atmosphere, relaxed but efficient service, and room and leisure to enjoy a drink. After the daytime Law Courts customers have departed, it resembles a country local. Informed rumour has it that the occasional discerning judge may be seen savouring a glass from the moderately-extensive wine list.

THE MARLBOROUGH HEAD, Great Marlborough Street, W1. Ideally situated opposite the London Palladium, and invariably packed with people clamouring for pre-theatre, or post-performance drinks. Usually elbow-to-elbow stuff, but the bar is modern and service good

COCKTAIL TIME

PIGALLE BAR & GRILL, 196 Piccadilly, W1. Excellent spacious lounge bar, open from midday to midnight. Ideal place to begin an evening out. Impeccable service from attentive waiters. If a late dinner is planned, who not bridge the gap with steak-and-trimmings for only 9s 6d?

RIB ROOM COCKTAIL BAR, Carlton Tower Hotel, Cadogan Square, SW1. Another commendable start-to-the-evening rendezvous spot. Surroundings and atmosphere just right, service immaculate. No need to say more

Party-devil John Davenport raises his party spirits with a Smirnoff and lime

Be a devil! Have a Smirnoff. No other vodka tastes so devilishly clean.

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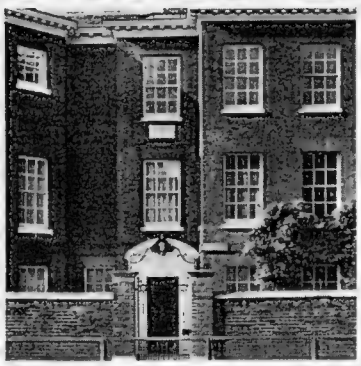
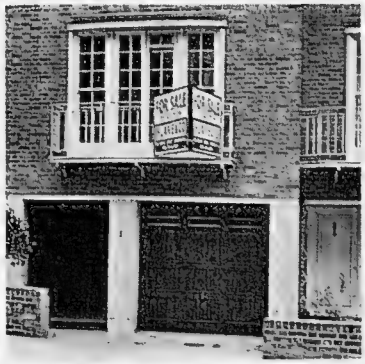
And this gives the Smirnoff drinker a diabolical advantage. You order a Smirnoff and lime. The lime tingles with the spirit's purity. So do you. You become the best of good company (no impurities in Smirnoff to cloud your spirits). No regrets next morning—Smirnoff's devilish purity sees to that. Next time you feel like being a devil, have a Smirnoff and lime, orange, tonic or bitter lemon—or anything you like. Smirnoff will transform it.

PROPERTY





Left: Part of the Old Court House, Hampton Court; it fronts on the Thames. Centre: Part of 1, Holland Park Road, W14, to be auctioned on 24 November. Right: Buttersteep House, Ascot, has its own outdoor heated swimming pool. Its 70-year lease is for sale.

Two properties of considerable historical interest are currently on the market. The Old Court House, Hampton Court, where Sir Christopher Wren lived from 1706 until his death in 1723, is to be offered for sale by auction next month, unless sold privately beforehand. The house was originally built for the staff of Hampton Court Palace and Sir Christopher Wren remodelled it extensively in 1708.

The house has a 60 ft. frontage on the Thames, a landing stage and pavilion, and a walled garden. There is a garage which is approached by a private road directly accessible from the garden.

The drawing room is a spacious 40 ft. and there are a panelled dining room, a library, a handsome master bedroom with its own large Roman-style mosaic bathroom, five other bedrooms, a second bathroom and full oil-fired central heating.

The agents, Knight, Frank and Rutley, expect the Crown lease, of approximately 92 years, to realise a figure between £30,000 and £40,000. The annual rent is £100.

Plantagenet manor

A 673-acre Lincolnshire estate, now for sale, includes not only an 18th century hall, but a Plantagenet manor house in the grounds of the hall, belived to be the oldest unfortified manor house in the country. The Boothby Hall Estate, Boothby Pagnell, near Grantham, belongs to Mr Garnet Dunsmore who wishes to return to Buenos Aires for business reasons. The hall contains four reception rooms, six bedrooms, four bathrooms and a self-contained flat.

The manor house in its grounds is thought to have been built about 1180. The property has been successfully farmed and the agents, Strutt and Parker, Lofts and Warner, expect offers in the region of £175,000.

Luxury bracket

Another country property in the luxury bracket, but built in the 1930s, is now on the market. Buttersteep House, Ascot, has five and half acres of grounds, two cottages and an outdoor heated swimming pool. The pool is protected by walls on three sides, has its own heating and filtration systems and two heated changing rooms.

The 70-year Crown lease of the property is for sale through Knight, Frank and Rutley who expect offers between £40,000 and £50,000.

Modern town house

A modern town house close to Holland Park is now on the market. It is No. 1 Holland Park Road, Melbury Road, Kensington, W14. There is a large and attractive through drawing room, two bedrooms and gas-fired central heating. There is a pleasant garden. Kensington High Street is only a few minutes' walk away.

The house will be sold with a number of attractive fittings included in the purchase price. These include fitted carpets, a gas cooker and plate-glass mirrors. The property is leasehold and the ground rent is £135 per annum. Blake and Company, 103 Mount Street, W1, are the agents and the house will be auctioned at the May Fair Hotel on 24 November.

doreen king

FIGHT CANCER WITH A WILL!

When drawing up your will, please remember the work of the Imperial Cancer Research Fund. Founded on the initiative of the Royal Colleges of Physicians and Surgeons, the I.C.R.F. is fighting all forms of cancer, including leukaemia, with every weapon of modern science in its own up-to-date laboratories. It has no official grants and is entirely supported by voluntary contributions. Will you please help—now?

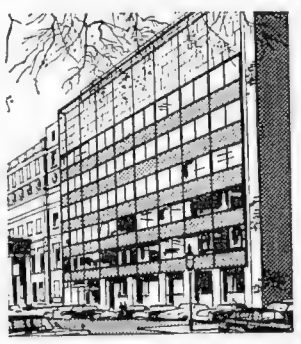
How to word your Will

'I hereby bequeath the sum of . . . . pounds free of duty to the Imperial Cancer Research Fund, Lincoln's Inn Fields, WC2 for the purpose of scientific research, and I direct that the receipt of the Honorary Treasurer shall be a good discharge for such legacy.'

IMPERIAL CANCER RESEARCH FUND

Patron: H.M. The Queen

Write for further information to:
A. DICKSON WRIGHT, ESQ., M.S., F.R.C.S.,
IMPERIAL CANCER RESEARCH FUND (Dept. 237)
LINCOLN'S INN FIELDS, LONDON WC2



The I.C.R.F. laboratories in Lincoln's Inn Fields rely entirely on public support. Research is costly. £750,000 is needed every year to continue the fight against human suffering. Will you help us to fight cancer with modern equipment and trained minds?

SALEROOMS

THURSDAY 10 NOVEMBER

English and continental furniture, textiles, Eastern rugs and carpets, a collection of treen, tea caddies and objects of art. Among the various articles are a Georgian ebony musical bracket clock. 11.0 and 2.30. Christie's

Antique and modern furniture, old and modern pictures. 11.0. Bonham & Sons, Montpelier Galleries

Silver, topographical prints, mainly of Australasia. 11.0. Sotheby's

FRIDAY 11 NOVEMBER

Works of art and furniture. 11.0. Sotheby's

Paintings and drawings c 1800-1920. Works by Niemann, Maris, Stark and a *Portrait of John Fawcett, the Actor, as Touchstone* by Sir Martin Archer Shee, engraved in 1799. 11.0. Christie's

MONDAY 14 NOVEMBER

Irish, Egyptian and other antiquities. The outstanding item for sale is the *Westminster Torque*, an important Bronze Age gold torque dated 1100-900 B.C., found near Holywell, Flintshire, 50 inches long of twisted gold. 11.0. Sotheby's

Oriental ceramics and works of art, including several dinner services. 11.0. Christie's (continues Tues)

Fin de siècle and *art nouveau*, including *La Revue Blanche* and *Divan Japonais*, by Toulouse-Lautrec. 11.0. Christie's

European stamps. An Ile de France 1928, 10f on 90c and 10f on 1f50 blue are among the most rare stamps for sale. 1.30. Harmer's

TUESDAY 15 NOVEMBER

Household furniture, curtains, carpets, etc and old and modern pictures. 11.0. Bonham & Sons, Old Chelsea Galleries

Champagne, vintage and non-vintage and other sparkling wines. 11.0. Christie's

English porcelain. 11.0. Sotheby's

The James O'Byrne collection of coins, Part IV – Saxony. Majority of coins in very fine condition and many of them extremely rare. 11.0 and 2.30. Christie's

European stamps – Germany, Hungary and Iceland. Probably the most valuable stamp in the day's sale is an 1850 Saxony stamp, 3pf red, lightly cancelled on small piece, estimated value £750-£1,000. 1.30. Harmer's

WEDNESDAY 16 NOVEMBER

Old Master paintings. 11.0. Sotheby's

Stamps of Europe continued, including a Swiss 1938 stamp *Pro Aero* 75c on 50c, a rare uncancelled copy. 1.30. Harmer's

Old English Silver. 11.0. Christie's

ADDRESSES AND VIEWING TIMES

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) and Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before sale

Christie, Manson & Woods Ltd., King Street, SW1 (TRA 9060) – two or three days before sale

H R Harmer Ltd., 41 New Bond Street, W1 (MAY 0218) – Tues, Wed, Thurs and Fri before sale 10-5, Sat 10-12 noon and on day of sale 10-1

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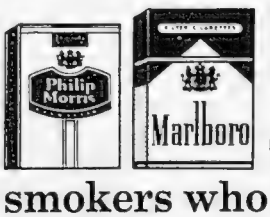

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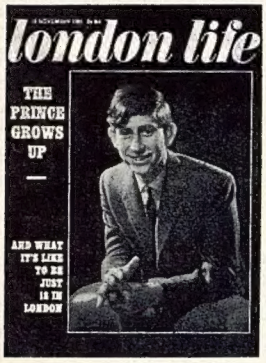

NEXT WEEK

Prince Charles is 18 this week – a crucial age for any young man, but even more potent for the heir to the Throne.
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London Letters

A lovely job

I just had to write and thank you for one of the fairest and most accurately reported interviews I have ever had. And it turned into a fascinating analysis of theatrical big biz. A lovely job. What worries me now is that if Roger Baker's reportage is always so accurate, then his review of the show is as accurate, and I am a lousy composer! Well why not? In a world that worships success, isn't it time we started a society for the pursuit of failure? With different grades, ranging from successful failure, to those who even fail as failures – or as the Americans would say "a four-time loser" failure. If you work out the variations you will find it develops into the most frightening sort of optimism – triumph over adversity. I can't wait to do the next – and it may mean little to you, but your article gave a big boost to my morale. Thanks a lot. **Ron Moody, Hornsey, W8.**

Roger Baker writes: There is a difference between reporting and assessing music – this last is just an opinion. Nor would I like Mr Moody to think that I, or London Life, *agree for one moment with his inference that he is, in any sense, a failure.*

Oh! Those wardens

Parking wardens whose intelligence, like most people who wear uniforms in civil life, cannot accept anything but the rules, are rampantly picking off motorists who park their cars under pressure and stress. The other day I was 10 minutes late to my meter from my office – and yet I was given a ticket. By a woman too. Dressed like a man in those awful uniforms she hovered around my car until the time expired, and, as I rushed up, booked me; no friendly warning for my unavoidable delay. Obviously there must be restrictions. But this is the other extreme. **John Heath, Croxted Road, SE27.**

Food comparisons

Having just returned from a six-week tour of the East European countries with the Royal Ballet, never again will I complain about English food or English hotels! In most of these countries, I found the restaurant service almost non-existent; if you're lucky, you might get something after waiting a couple of hours.

Vegetables and fresh fruit are luxuries we found almost impossible to find on the menus. Then there is a terrific difference between class A and class B hotels, the former invariably with and the latter without a bath. But what most of us found intolerable was the general depressing atmosphere. People rarely smiled.

Oh, lovely, lovely London . . . everyone seemed to be smiling and very happy; the menus brimmed with vegetables and fruit that I forgot ever existed; and the service in the restaurant seemed almost at lightning speed. **Ann Jenner, Charleville Road, W14.**

Indebted

I am deeply indebted to you. During my half-term holiday I spent my time reading your magazine cover to cover, including *The Age of Cool*. I have always found it hard, as a prefect, to keep the noise in our library at a reasonable level, and I felt I was fighting a losing battle. I came back to school today to find that, by keeping Cool, I was able to keep the class at a very soft sound level. I overheard a fellow classmate saying to one of his friends: "Old Nickol's *changed* since half-term; he's not the twit he used to be. I wonder what's caused it?" Incidentally, I take your magazine every week and it is read in our prefect's room nonstop! **Keith D Nickol, Vincent Lane, Dorking.**

Delius clash

When so much of Delius's music is still comparatively little known it is all the more regrettable that a few weeks from now will occur one of those maddening duplications in the calendar of London's musical life. I refer to the Royal Academy of Music's Choral Concert at Westminster Abbey on Thursday, 1 December – an important event. By a singular mischance, on the very same evening, at the Albert Hall, Sir Malcolm Sargent will be conducting the RPO in a performance of Delius's *Pagan Requiem*. This neglected masterpiece has not been heard in London since the first performance in 1922. Surely, with more ingenuity, it might have been possible to avoid this overlapping? **Patrick Jenkins, Down Street, W1.**

Euston Station Hotel

I feel the designers for the new Euston Station Hotel should be identified. Mr Henry End, with whom we are working very closely, is in charge of designing the interiors for the hotel. Mr Arthur Q Davis of the American firm of Curtis and Davis is responsible for the architectural design. I feel sure that Mr End would prefer to be known as an interior designer, for which he is quite famous, just as Mr Davis should receive due credit. **Valeton J Danséreau, Carlton Tower, W1.**

WOMEN AND WORK

★ It is my considered opinion that women who don't work are the most boring creatures in the world. I accept that they have to stay at home when the children are small, but it is the idle 30-year-olds and upwards who create around them an enervating atmosphere. I have listened for hours after dinner (while the men are alone, enjoying fascinating discussions on sex, politics and religion) to endless and pointless arguments on shoe shops, dressmakers and cookery books. These surely are subsidiary subjects. I don't know what effect these women have on their husbands, but they terrify me. Can this lack of interest in current affairs on the part of the wives be the reason why so many husbands start to roam in the forties?

Princess Yuri Galitzine, Trevor Place, SW7.

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